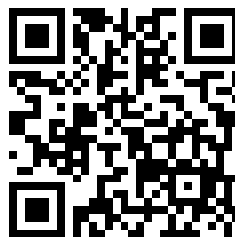

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Bulletin No. 36

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*To CARL KEMPE
this volume is dedicated
on his 80th birthday
Dec. 8th 1964.*

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LOAN CHARACTERS IN PRE-HAN TEXTS II

BY

BERNHARD KARLGREN

This paper is a sequel to the article
Loan Characters in Pre-Han texts,
BMFEA 35, 1963.

519. *j a n* (*ńjan a*) 'to burn; thus' Kt for *y i*, *m i* (*ngieg*, *mieg b*) 'fawn' says Yü Yüe on Chouli: Kin kü phr. c.: "Carpet (sc. in chariot) of fawn [skin]". His reason is that *a*. and *b*. anciently were "similar in sound"(!). — Reject. Cheng Hün explained that *j a n a*. here is a short-form for *k u o - j a n d*., which would be the name of an animal. This animal is known from no early text, and it seems curious that *k u o - j a n* (*kwá-ńjan*) would be abbreviated into *j a n* (*ńjan*). In any case Yü's idea is unacceptable.

520. *j a n* (*ńjan a*) 'to burn; thus' Kt for *n a n* (*nán b*) 'difficult, to find difficult' says Yü sing-wu on Sün: Cheng ming phr. c.: (If the 5 senses register it [sc. the impression] and the heart [the mind] perceives it [from the senses] but has no explanation) "then there are none who do not *n a n* find it problematic and say that they do not understand it". — Wang Nien-sun suggested that *j a n a*. in this phr. is a wrongly inserted word and should be expunged: "then there are none who do not call it lack of knowledge"; an arbitrary text alteration. Kuo Sung-tao means that *j a n* may be kept, being a mere "particle", which in this position will certainly not do. The word *j a n a*. often means 'to affirm': "then there are none who do not affirm this, and call it lack of knowledge".

521. *j a n* (*ńjan a*) 'to burn; thus' Kt for *n o* (*nár b*) 'to exercise' says Chang Ping-lin on Chuang: Wai wu phr. c., reminding that Mao Heng in gloss on Ode 59 defines this *n o b*. as = 'to walk with measured steps' (followed by Hū Shen), thus: "Stillness and (a measured walk:) sedate movements can cure illness". In our Gloss 188, however, it has been proved that *n o b*. in that Ode means 'ample, fine'. Moreover, there is a text variant (in comm. on Wen süan) d: "Stillness and quietude can cure illness" — *j a n a*. may be a wrong char. for the graphically similar *m o*. Even with the version c. preserved, we need not give *j a n a*. any Kt meaning: "Behaving *t s i n g - j a n* quietly, you can cure illness".

522. *j a n* (*ńjan a*) 'to burn; thus' Kt for *n a i* (*næg b*) 'then' says Chang Ping-lin on Chuang: T'ien ti phr. c.: "Now you are (not a sage but only) a superior man"; and in Chuang: Sü Wu Kuei phr. d.: "Now there will be this vulgar recompense". — Reject. In c. our *k i n - j a n* balances a *s h i - y e e*. 'at first' in the preceding

line, and *kin-jan* is an adverbial phr. quite analogous to *shī-ye*. In d. there is a superfetation *kin-ye-jan*, meaning quite the same; we may even suspect that there have been two variant versions *kin-ye*: *kin-jan* which have been combined by inept copyists.

523. *ja o* (*ñiog a* = *b*) 'to disturb; to domesticate, make docile; to accord with, to be docile' Kt for *jo u* (*ñiōg c*) 'soft' says Sun Yi-jang on the K'o Ting and on the Fan Sheng Kuei inscr. phr. d.: "Be gentle with the distant ones", taking it to be equal to Ode 253 phr. e., cf. Gloss 917. — Possible but not necessary, since *b.* is well attested meaning 'soft, docile', as in Shu: Kao Yao mo phr. f.: "He is soft and yet steadfast", so *a—b* may merely be synonymous with *c*. Moreover, that *a.* is equal to *b.* is a mere guess.

524. *je n* (*ñiēn a*) 'man' Kt for *yi* (*dīar b*) in the sense of 'peaceful, easy' (common) says Chang Ping-lin on Chuang: Yü yen phr. c.: *kü* would stand for d., a word unknown in texts but which, as Wang Nien-sun points out (Kuang ya shu cheng 1 A) is a variant for e. 'hurried'. Thus: "Earth has its peaceful (easy) and its harassed [places]". — Chang emphasizes that *a.* and *b.* were "similar in sound" and that this is a phonetic Kt; this is unnecessary, since the words *a.* and *b.* were written alike in the bronze inscriptions. Yet Chang's idea is farfetched. The preceding line was f. and the parallelism is clear: "Heaven has its sections and numbers, Earth has its (graspings by men:) allotments made by men".

525. *je n* (*ñiēn a*) 'man' Kt for *nien* (*nien b*) 'year' says Yang Shu-ta (Kin wen shuo) on the Fu-jen Ih inscr. (in Huai mi - - -) phr. c.: "May it be used for ten thousand years". — Plausible. The phrase ends the inscr., and "May ten thousand men use it" as final phr. is without parallel in the inscriptions, whereas *wan nien yung* is true to type.

526. *je n* (*ñiēn a*) 'goodness, good, kind' Kt for *min* (*miēn b*) 'people' says Cheng Hsüan (foll. by Lu Tê-ming, Wang Fu-chī and Chu Tsün-sheng but not by Ho Yi-hang and others) on Li: Piao ki phr. c.: (Those who requite enmity by kindness) "are such *min* persons who (comfort themselves:) acquire comfort for themselves"; this because the next line runs d.: (Those who requite kindness by enmity) "are *min* persons (liable to) punishments". — There is no necessity for an exact parallelism. *A.* makes good sense in c.: (If you requite enmity by kindness) it is a *je n* goodness which (comforts yourself:) acquires comfort for you".

527. *je n* (*ñiēn a*) 'goodness, good' Kt for *ning* (*nieng b*) 'eloquent, artful' says Yü Yüe on Shu: Kin t'eng phr. c. (where *k'a o* stands for *k'ia o d*). — Refuted in Gloss 1570; c. (with Sun Sing-yen) = "I am good and compliant, clever and capable".

Yü says *a.* Kt for *b.* also in Ku-liang: Wen 6 phr. e.: "He (sc. the sovereign) lets the specious man assist the wise man". — Arbitrary and unnecessary. *e.* = "He lets the good (kind) man assist the wise man" (and not *vice versa*, since the *hie n* wise man stands higher in position and tasks).

528. *je n* (*ñiam a*) 'cyclical char.; great' Kt for *nan* (*nəm b*) 'male; baron, feudal lord of the lowest rank' says Yü Yüe on Ode 220 phr. c.: "There are lower feudal lords, there are princes" — the latter because Erya, followed by Mao Heng, says

lin d. means kün e. 'sovereign, prince'. Cheng Hün had taken a. as = f.: "There are (charged ones =) high officials, there are princes". — Unlikely. For lin d. = 'prince' there are no text parallels and probably Erya's kün e. is but a short-form for k'ün g. 'a flock, many', and c. belongs together with the preceding line: "The rites are perfect, they are jen great, they are lin (forest-like:) numerous".

Again, when in Shu: Mu shī phr. h. the Han stone classics had i., Yü Sing-wu would prefer this and says je n a. Kt for b. — Refuted in Gloss 1515.

Again, in the Hün Ki Kuei inscr. there is a char. j, which Sun Yi-jiang takes to be *ñjem* f, and this he believes is Kt for *nəm* b. The phr. k. would mean: "You will be (the male:) the son-in-law in Hien-po's house". — Unnecessary; k. should mean: "You will have a (charge:) task in Hien-po's house". Kuo Mo-jo doubts that j. is really = f., and deciphers it l., which, however, is a char. unknown from texts.

529. jo (*ñiak* a) 'to accord with, like, as, if, and' Kt for er (*ñæg* b) says Wang Nien-sun on Shu: Kin t'eng phr. c. — Reject. As stated in Loan Characters I, par. 238, there are 3 words: jo (*ñiak* a), ju (*ñjo* d) and er (*ñæg* b) which the Ts'ing scholars surmised had been so similar or even identical in Arch. sound (a. and d. identical, b. similar to the former) that they could be used as Kt one for the other quite promiscuously, which is certainly very wrong. Tuan Yü-ts'ai goes even more boldly forward: a. (*ñiak*) is Kt not only for d. (*ñjo*) and b. (*ñæg*) but also for shun (*d'iwən* e), for jan (*ñian* f), nai (*næg* g), ju (*ñjo* h). Let us state simply that jo a. and ju d. were not Kt the one for the other but synonymous words; er b. is sometimes synonymous with the former, but it was still, in that sense, read *ñæg*. For the e., f. and g. of Tuan's, a. was never Kt.

530. jo (*ñiak* a) 'to accord with, like, as, if, and' Kt for ju (*ñjo* b) 'to measure, to deliberate' says Chang Ping-lin on Chuang: T'ien ti phr. c., which would be equal to d., whatever that may mean. — Reject. c. = (The sophists have a saying:) "to (distinguish:) define what is 'hard' and what is 'white' is [easy like looking at] a

519 a 然 b 麤 c 然禊 d 果然 520 a 然 b 難 c 人莫不然謂之不知
521 a 然 b 儺 c 靜然可以補病 d 靜默 522 a 然 b 乃 c 今然君子也
d 今也然有世俗之償 e 始也 523 a 頤 b 擾 c 柔 d 頤遠能猷 e 柔
遠能通 f 擾而毅 524 a 人 b 弟 c 地有人據 d 勳 e 遽 f 天有歷數
525 a 人 b 年 c 萬人用 526 a 仁 b 民 c 則寬身之仁也 d 則刑戮之
民也 527 a 仁 b 佞 c 予仁若考能 d 巧 e 使仁者佐賢者 528 a 壬 b
男 c 有壬有林 d 林 e 君 f 任 g 孳 h 王父母弟 i 壬父 j 武 k 乃任
縣伯室 l 仁 529 a 若 b 而 c 予仁若考 d 如 e 順 f 然 g 乃 h 汝
530 a 若 b 茹 c 離堅白若縣寓 d 茹寰宇 e 與 531 a 如 b 若 c 如賓

(suspended =) loftily-rising roof". — Ma Sü-lun says a. in phr. c. is Kt for y ü (zjo e), which is still worse.

531. j u (ñjo a) 'to accord with, like, as, if' Kt for j o (ñjak b), same meaning, says Cheng Hün on Yili: Hiang yin tsiu li phr. c., *ibid.* phr. d. and other phrases. — Reject, see paragr. 529 above; a. and b. were synonymous. When j o b. means 'and', as in Shu: Shao kao phr. e., this is an extension of meaning: 'like, in the same way as = as well as': "the king (as well as =) and the prince". The same extension occurs in the case of a. in phr. d.: "The prince (as well as =) and the dignitaries enter". Chu Tsün-sheng here says ñjo a. is Kt for y ü (zjo f). — Reject.

532. j u (ñjo a) 'to accord with, like, as, if' Kt for e r (ñjag b) says Wang Yin-chi on Ode 26 phr. c. — Reject, see paragr. 529 above. c. = "As if I had a painful grief".

Again, on Ta Tai li: Wei tsiang kün Wen tsī phr. d. Wang Yin-chi says a. is Kt for b. and a word is missing after it; this because a parallel in Kia yü runs e.: "The one who acts in accordance with this". — Reject. There is no proof that the faker of the Kia yü had a better text, and he may only have paraphrased d.: "The one who accords with this".

Again, on Ta Tai li: Pao fu phr. f. Wang P'ing-chen says a. Kt for b. But a. makes good sense: "But if they could not continue this"; moreover, the chapter is written in Han time (immediately before there is a reference to Hu Hai of the Ts'in era).

533. j u (ñjo a) 'to accord with, like, as, if' Kt for n e n g (nang b) 'can, able' says Chang Ping-lin on Chuang: Ts'iu shuei phr. c.: (I hop about on my one leg and) "I am not able" (sc. to move properly). — Reject. The general idea has often been taken to be the same; Legge: "I hop about and can hardly manage to go along". If so, a. would serve with an extension of meaning similar to that in English: y ü w u j u = "I am not equal to = I am unable". But the purport of the passage is another: "I hop about on my one leg, and I w u j u have no equal; you (sc. the millipede) use 1000 feet — why?" In other words, my simplicity is superior to your complicated sophistication.

534. j u (ñjo a) 'madder plant; to deliberate, calculate' etc. Kt for l ü (ljo b) 'to think' says Chu Tsün-sheng on Ode 177 phr. c.: "The Hien-yün did not think", and several other Ode passages. — Reject. a. is primarily the graph for ñjo 'madder plant', then used as Kt for several words which are homophonous (but for the tones), and the early traditions (Lu Tê-ming, Sü Miao) indicate the reading ñjo 'to deliberate', not ljo. Cf. Glosses 66, 456.

535. j u (ñju a) 'child, baby' Kt for y ü (dju b) 'to enjoy, pleased' says Chu Tsün-sheng, followed by Yü Yüe, on Ode 164 phr. c.: "They are peaceful and happy and pleased". — Reject, see Gloss 422. c. = "They are peaceful and happy and mild" (a. being etymologically id. with j u [ñju d] 'soft, weak', the sense 'baby' being fundamentally = 'the weak one').

536. j u (ñju a) 'to moisten' Kt for j u (ñjo b) says Ma Sü-lun on Chuang: Ta tsung shī phr. c., adding that Shuowen defines b. as = d. 'to feed a horse'. Thus: (The fishes left on dry land) "give each other food with their spittle". — Reject. c. = "They moisten each other with their slime"; this clearly follows from the con-

text. For Shuowen's definition there is no direct text support, but b. sometimes serves for a *ńio* 'to swallow, to eat' (Shī), and here it would then, if Ma were right, be a causative: 'to cause to eat'. Very farfetched.

537. j u (*ńiuk* a) 'disgrace, to disgrace' Kt for t u (*d'uk* b) 'dirty' says Chu Tsün-sheng on Yili: Shī hun li phr. c.: "Now you, Sir, have (sullied, disgraced yourself:) condescended" and several similar early texts. — Reject. This is an attempt at etymology but it is unnecessary and arbitrary. The word *ńiuk* is well attested, and a. was certainly never read *d'uk*.

538. j u n g (*ńiông* a) 'weapon', when used in the sense of 'you' should be Kt for j u (*ńio* b) 'you' say various authors, all the more since even in the sense of 'weapon' it should be read, not *ńiông* but j u (*ńio*) in Ode 263 phr. c., because it rimes with d, say Wang Yin-chī and Yü Yüē. — Reject. The ode line in question is simply unrimed.

The relation of *ńiông* a. 'you' to *ńio* b. 'you' is an interesting question. Particularly since we have the parallel w o (*ngá* e) 'I, we' and a n g (*ngáng* f) 'we' (several odes, see Gloss 879). In modern Mandarin a n i - m e n has been contracted into n i n, and w o - m e n (<*nga-men*) into a n. In literary Chinese t e n g (*tang* g) is a common plural suffix, and we find in Mo: Kung shu phr. h.: "My disciples, K'in Hua Li etc., are 300 men", which proves that this use of t e n g was ancient. Probably *ngáng* f. was a contraction of *ngá-tang* i., and *ńiông* a. a contraction of *ńio-tang* j.

Again, in Ode 164 phr. k. Yü Sing-wu says j u n g a. is Kt for j u (*ńio* l), the line k. being equal to m. "In the end they will not be equal (of the same value)". Chu Tsün-sheng, on the other hand, takes a. here as Kt for t s u n g (*dz'jung* n): "There will be no followers." — Both should be rejected. k = "Even if there are many, there has been no aid", see Gloss 387.

539. j u n g (*ńiông* a) 'weapon' when used in the sense of 'great' (common) is Kt for c h' u n g (*dz'iong* b) 'high' etc. says Chu Tsün-sheng. — Reject; an inept attempt at etymology. *ńiông* 'great' is well attested; a. was certainly never read like b.

540. j u n g (*ńiông* a) 'weapon' etc. Kt for y u n g (*djung* b) 'big bell' says Kuo Mo-jo on the Piao K'iang Chung inser. phr. c., punctuating after j u n g: "P.K.

禮 d 公如大夫入 e 旅王若公 f 與 532 a 如 b 而 c 如有隱憂 d 當
是如 e 當是而行 f 然如不能從是 533 a 如 b 能 c 予無如也 534
a 茹 b 慮 c 殲執匪茹 535 a 孺 b 愉 c 和樂且孺 d 孺 536 a 濡 b
茹 c 相濡以沫 d 飢渴 537 a 辱 b 黷 c 今吾子辱 538 a 戎 b 汝 c
以脩我戎 d 祖父 e 戎 f 印 g 等 h 禽滑釐等三百人已 i 我等 j 汝
等 k 燕也無戎 l 如 m 終也無如 n 從 539 a 戎 b 崇 540 a 戎 b 鏞
c 作戎卒辟裨宗敵 d 伐 e 氏 541 a 戎 b 葺 c 蒙戎 542 a 容 b 頌

made the bell; his lord Li of the Han clan . . .". — Reject. T'ang Lan reads *f a d* inst. of *j u n g a.* and takes the last word *li* to mean 'bell'. Yü Sing-wu reads *s h i* e. inst. of *k ü e* and interprets: "P.K. made the *li* bell for the Han-clan lord Jung shī of Jung stem". And so on. The decipherment is entirely obscure.

541. *j u n g* (*ñiông a.*) 'weapon' etc. Kt for *j u n g* (*ñiung b*) 'bushy' says Sū Miao on Ode 37 phr. c. — Unnecessary, see Gloss 105.

542. *j u n g* (*dịung a*) 'to contain' etc. Kt for *s u n g* (*dziung b*) in the sense of 'fine bearing, manner, demeanour' say various scholars, e.g. Tu Tsī-ch'un on Chouli: Hiang ta fu phr. c. — On the contrary: in Han time (but not earlier) *s u n g* (*dziung b*) 'eulogy' was used as Kt for *j u n g* (*dịung a*), e.g. phr. d. (Shuowen), e. (Han shu), f. (Shiki). But there is no pre-Han loan of *a.* for *b.* nor *vice versa*. Chu Tsün-sheng, on the other hand, says *a.* in the sense of 'fine bearing' is Kt for *t u n g* (*d'ung g*) 'to move', so that the binome *j u n g - c h i* h. would be equal to *t u n g - t s i n g i*. — The reading *j u n g* (*dịung a*) is well attested; *a.* was certainly never read *d'ung*.

543. *j u n g* (*dịung a*) 'to contain' etc. Kt for *k u n g* (*kung, kiung b*) 'respectful' says Ma Sū-lun (Chuang: Tsai yu) on the common phr. c. 'leisurely, dignified'. — Reject.

544. *j u n g* (*dịung a*) 'to contain' etc. Kt for *y ü* (*dịu b*) 'to pull' says Wang K'ai-yün on Shu: Li cheng phr. c., *t s' u n g - j u n g* being a binome equal to *t s' u n g - y ü d.*, which would mean 'to assist'; c. = "He (Wu Wang) assisted (Wu Wang's) virtue". — Reject. The phr. d. is only known from Han time. In phr. c. there is not the common binome *t s' u n g - j u n g*. The words are independent: "*t s' u n g* he followed his *j u n g* magnanimous *t ê* virtue".

545. *j u n g* (*dịung a*) 'to contain' etc. Kt for *y ü* (*giuk b*) 'desire, to wish' says Chang Ping-lin on Chuang: T'ien hia phr. c.: "When they spoke of the desires of the heart, they called it the actions of the heart". — Reject. *j u n g a.* expounds further *a y u* (*d*) 'forbearance, large-minded' earlier in the text; thus c. = "When they spoke of the magnanimity (generosity) of the heart, they called it the (proper) action of the heart".

546. *j u n g* (*dịông a*) 'hot air, heat' etc. Kt for *y a n g* (*ziang b*) 'long' says Chu Tsün-sheng on Ode 247 phr. c.; this because Mao (after Erya) defines *a.* as = *d.* — Reject, see Gloss 885. *a.* is here Kt for the homophonous *dịông e.* c. = "May your brightness be extensive".

547. *j u n g* (*giwěng a*) 'flower, glory' etc. Kt for *y i n g* (*iang b*) 'flower' says Ma Sū-lun on Chuang: T'ien yün phr. c.: (Some call it life, some call it death, some call it the fruit), "some call it the flower". — Reject. The meaning is correct, but *a.* and *b.* are synonymous, there is no need of a Kt.

548. *j u n g* (*giwěng a*) 'flower; glory' etc. Kt for *c h' u n g* (*t'liung b*) 'favour' says Ma Sū-lun on the common expression c. (Chuang: Siao yao yu; common). — Reject. c. = "glory (honour) or disgrace".

549. *k a i* (*kád a*) 'to cover; namely' etc. Kt for *h a i* (*g'ád b*) 'to hurt' says Wang Yin-chī on Shu: Lü hing phr. c. "The widowers and widows were not hurt". — Pos-

sible but unnecessary. With Ts'ai Ch'en, c. = "(Even) widowers and widows were not (covered up, suppressed:) prevented from speaking".

Again, on Meng: Wan Chang, shang phr. d., Wang Yin-chi says a. Kt for b.: "The plan to hurt the fine gentleman". — Unlikely. The context shows that a. has its normal meaning: Shun had been ordered to dig a well and was down below, when his wicked parents and brother e. "covered him" (filled in earth over him). Our a. in d. is obviously a synonym of e., thus d. = "The plan to cover up the fine gentleman".

Again, on Chuang: Tsê yang phr. f. Yü Yüe says a. Kt for b.: "Yin and Yang reflect each other, damage each other, regulate each other." — Unlikely. f. = "Yin and Yang reflect each other, (cover:) succeed to each other, regulate each other". 550. k a i (kád a) 'to cover; namely' etc. Kt for k o (kát b) 'to cut' says Chang Ping-lin on Chuang: Ta sheng phr. c.: "The artisan Ch'uei drew a round and cut out a [perfect] circle". — Earlier comm. had taken k a i a. to mean d. 'to surpass', but there is no text parallel with this meaning. Chang is equally unconvincing: k u e i - k ü means 'compass and square', not 'a circle'. c. = "The artisan Ch'uei made a (turn:) sweep [with his hand] and it (covered:) tallied exactly with [what was drawn] with compass and square".

551. k a i (kád a) 'to cover; namely' etc. Kt for k i e (ker b) 'all' says Cheng Hün on Ode 227 phr. c.: "All said: let us go home". — Reject. a. is here the common initial particle, see Gloss 734. c. = "And so we went home".

552. k a i (kád a) 'to cover; namely' etc. Kt for h o (g'át b) 'how' says Chu Tsün-sheng on Ts'ê: Ts'in 1 phr. c.: "How can one be careless about [that]?" — Unnecessary. The question is sufficiently expressed by h u, and a. is the common initial particle: "(Then) can one be careless about [that]?"

553. k a i (kád a) 'to beg' Kt for k i e (käd b) 'great, to enhance' in the phr. c. in the Shī Kuei fu inscr., see our parag. 337.

554. k a i (kád a.) 'to sprinkle, to wash' Kt for k' i (k'iat b), but not in its ordinary sense but meaning 'to give' says Wen Yi-to on Ode 149 phr. c.: "I will give him the kettle". — Reject. Neither a. nor b. has that meaning, see Gloss 369. c. = "I will wash the kettle for him".

555. k a n (kán a) 'shield; pole' etc. Kt for k i e n (kan b) 'valley-stream' says Chu Tsün-sheng on Ode 189 phr. c.: "Pure is this valley-stream"; this since Mao Heng

c 和容 d 頌儀 e 為頌 f 從頌 g 勅 h 容止 i 動靜 543 a 容 b 恭 c
從容 544 a 容 b 史 c 從容德 d 從史 545 a 容 b 欲 c 語心之容命
之口心之行 d 甯 546 a 融 b 蒸 c 昭明有融 d 長 e 彤 547 a 榮 b
英 c 或謂之榮 548 a 榮 b 寵 c 榮辱 549 a 蓋 b 害 c 鯨寡無蓋 d
謨蓋都君 e 揜之 f 陰陽相照相蓋相治 550 a 蓋 b 割 c 工倕旋而
蓋規矩 d 過 551 a 蓋 b 皆 c 蓋云歸哉 552 a 蓋 b 曷 c 蓋可忽乎
哉 553 a 勺 b 介 c 用勺屑寄 554 a 漑 b 乞 c 漑之釜鬻 555 a 干

defined a. by b. — Possible. But the ancient tradition was that a. was Kt for a homophonous *kán* (p'ing sheng) and not read like *kan* b (k'ü sheng); see Lu Tê-ming who gives it no reading aberrant from the ordinary one. The rime is *sǎn* d. (p'ing sheng), which favours the early tradition. On the other hand, in Ode 56 phr. e. the Han version had a. instead of b. (here riming with a p'ing sheng word f). In any case the two *kán* and *kan* must be closely cognate.

556. k a n (*kán* a) 'shield; pole' etc. Kt for k a i (*kád* b) 'to beg' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: "Do you intend to (beg for:) try to obtain the taste of wine and meat?" — Unnecessary. *kán* a. is very common in the Kt sense of 'to seek, to try to obtain'; it was certainly never pronounced *kád*.

557. k a n (*kán* a) 'pole' Kt for k i e n (*kǎn* b) 'writing slip' says Chu Tsün-sheng on Chuang: Lie Yü-k'ou phr. c.: (The small men's knowledge) "does not go further than (wrapped bundles =) bribing gifts and (writing slips =) written communications". This because Sī-ma Piao defines a. by d. — Plausible. Yet Lu Tê-ming expressly states that a. was *kán* (not *kǎn*), and *kán* 'pole, rod' and *kǎn* 'writing slip' are, of course, two aspects of the same word stem.

558. k a n, k i e n (*kán*, *kǎn* a) 'rice gruel' sometimes serves for c h a n (*îian* b) 'rice gruel' (e.g. in Meng). This is then not a phonetic Kt but a synonym Kt.

559. k a n (*kán* a) 'stem' etc. Kt for k u a n (*kuan* b) 'to be familiar with, to practice' says Wen Yi-to on Yi: Kua 18 phr. c. Here Wang Pi took k u (*ko* d) to be Kt for k u (*ko* e), since he paraphrased d. by f. (in this followed by Wang Yin-chī and others); thus: "He practises his father's old habits". — Unnecessary. *kan* a. in its own right is well attested to serve as Kt for the homophonous *kán* 'occupation' (Shu: To shī), and may very well be taken as a verb here: "He (occupies himself with:) performs his father's old habits". Yet the following lines have been interpreted in various ways, and Wang Pi may have been mistaken (k u d. having its proper meaning): "He occupies himself with (= sets right) what is spoiled by his father", and the whole paragraph is entirely obscure, as often in the Yi.

560. k a n, k' i e n (*kán*, *g'ian* a) 'dry, heaven(ly)' Kt for y ü a n (*ïwan* b) 'grieved' says Wen Yi-to on Yi: Kua 1 phr. c.: "The noble man is the whole day (grieved:) anxious" (and in the evening apprehensive). — Reject. Lu Tê-ming says nothing about the reading of a. in this phrase, but since it is a paragraph under Kua K'ien (a) "Heaven, active" (as opp. to Earth, inactive), our phr. should probably (with most expounders) be read k'ien k'ien: "The noble man is the whole day active".

561. k a n (*kán* a) 'dry' Kt for h a n (*hán* b) 'to scorch' says Ma Sü-lun on Chuang: T'ien tsī fang phr. c.: "With dishevelled hair he was drying" (after the bath). — The words *kán* and *hán* are of course cognate, but there is not the slightest reason for believing that a. was ever pronounced *hán*, like b.

562. k a n, h a n, k' a n (*kám*, *g'am*, *k'am*) 'to harmonize' (Shuowen, no text) Kt for h a n (*g'am* b) 'envelop, cuirass' says Kuo Mo-jo on the phr. c., common in bronze inscriptions. m i e (*miat* d) 'to extinguish' would be equal to (Kt for?) m i e n (*mian* e) 'to escape; to take off', and c. would mean: "to take off the armour", i.e. lay down the war paraphernalia after a victorious campaign. — Ex-

ceedingly speculative, but no worse than various other attempts at explanation. The riddle of the phr. c. remains entirely unsolved.

563. k' a n (*k'án* a) 'straight-forward' Kt for *lién* (*glián* b) 'to smelt, refine (metal)' says Yang Shu-ta (Kin wen shuo) on the Ch'u Wang Hiung Han Ting inscr. phr. c.: "The casting-master X". — Tempting, but phonetically quite unconvincing.

564. k' a n (*k'am* a) 'able to bear, equal to' Kt for *j e n* (*ñiam* b) 'to carry, sustain, able to bear' says Ma Sü-lun on Chuang: T'ien hia phr. c. — Reject.

565. k' a n (*k'am* a.) 'insufficient, wanting, inferior' Kt for *k'ien* (*k'liam* b) 'deficient' says Chu Tsün-sheng on Meng: Tsin sin, shang phr. c.: "If he then looks upon himself as wanting". — Reject. Tuan Yü-ts'ai, better, says a here is Kt for *k' a n* (*k'am* d) 'pit', the fundamental sense being 'empty'. Indeed, a. is used for d. in Tso: Siang 26.

566. k a n g (*káng* a) 'guiding rope' etc. Kt for *k' a n g* (*k'áng* b) 'to oppose' says Cheng Chung on Chouli: Ma chī phr. c.: "He (opposes:) rejects bad horses". — Cheng Hüan does not accept this but takes a. in its ordinary sense: "He (ropes in:) puts restricting ropes on the bad horses". Preferable since it demands no Kt.

567. k' a n g (*k'áng* a) 'overbearing' etc. Kt for *h u a n g* (*g'wáng* b) and for *h e n g* (*g'ǎng* c) says Kuo Mo-jo on several phrases in inscriptions (Ta hi pp. 58, 120), curiously enough identifying the jades b. and c. which, however, were certainly quite different objects. — Whether the archaic graph d. can be identified with *k' a n g* a. is highly doubtful.

568. k' a n g (*k'áng* a) 'empty husk' etc. (ex. in Ku-liang) (also wr. b., ex. in Yi Chou shu: Shi fa) Kt for *h u a n g* (*χmwáng* c) 'incult, waste, famine', also 'excessive, to neglect' etc. says Yang Shu-ta (Shu lin) on Chu Ch'u wen phr. d.: (The king of Ch'u) "is extravagant and crooked". — Reject. a. is Kt for *k' a n g* (*k'áng* e): (The king of Ch'u) "is overbearing and crooked, and unprincipled".

569. k' a n g (*k'áng* a) 'empty husk; prosperous, tranquil, joyful' etc. Kt for *k u a n g* (*kwáng* b) 'wide' says Chu Tsün-sheng on Li: Tsi t'ung phr. c. "to (make wide:) exalt Chou Kung". — Unnecessary. a. here has an extended sense: "to (consider prosperous, admire:) exalt Chou Kung".

Again, in the sense of 'joyful' Chu thinks *k' a n g* a. is Kt for *k' a i* (*k'ar* d) 'triumphal'. — Reject.

𠂇 淵 c 秩秩斯干 d 山 c 考槃在淵 f 寬 556 a 干 𠂇 勻 c 其欲干酒
肉之味邪 557 a 竿 𠂇 簡 c 不離苞苴竿牘 d 簡書 558 a 鈇 𠂇 鑿
559 a 幹 𠂇 貫 c 幹父之蠱 d 蠱 e 故 f 事 560 a 乾 𠂇 帽 c 君子終日
乾乾 561 a 乾 𠂇 嘆 c 被髮而乾 562 a 靡靡 𠂇 爾 c 蔑靡 d 蔑 e 免
563 a 侃 𠂇 鍊 c 侃師 o 564 a 堪 𠂇 任 c 天下不堪 565 a 飲 𠂇 軟 c
如其自視飲然 d 坎 566 a 網 𠂇 亢 c 網惡焉 567 a 亢 𠂇 璜 c 珩衡
d 太 568 a 康 𠂇 穰 c 荒 d 康回無道 e 亢 569 a 康 𠂇 廣 c 康周公

570. *k' a n g* (*k'áng a*) 'empty husk; prosperous, tranquil, joyful' etc. Kt for *k e n g* (*kǎng b*) and this again for *k e n g* (*kǎng c*) says Chang Ping-lin on Shu: Lo kao phr. d. — Refuted in Gloss 1783. d. = "the tranquillizing work".

571. *k a o* (*kog a*) 'high' Kt for *t s' i* (*ts'iók b*) 'solicitous' says Yü Yüe on Shu: P'an Keng phr. c. in the Kin-wen version (Han stone classics) where the Ku-wen version had d. — Reject. The much-debated passage in question is fully discussed in Gloss 1447. d. = "The princes towards them were solicitous (thoughtful) and good". c. = "The princes towards them were loftily good". These were two different text traditions.

572. *k a o* (*kog a*) 'high' Kt for *k i a o* (*kóg b*) 'suburb, suburban altar' says Kao Yu on Lü: Yüe ling, Chung ch'un phr. c.: "They sacrificed to the suburban Match-maker" (same phr. in Li: Yüe ling). Mao Heng in comm. on Ode 245 has the phr. d. and Kao may have based himself on this. — Possible but not necessary. Mao's d. is the oldest instance known, and there is no such pre-Han phr. His d. may be his own Kt interpr. of the e. in the Yüe ling text. For various expl. of the *k a o* 'high' there cf. Wang Yin-chī (Shu-wen): c. = "They sacrifice to the High Match-maker".

573. *k a o* (*kog a*) 'fat' Kt for *k a o* (*kóg b*) 'case, envelop' says Cheng Hüan on Chouli: Ta si-t'u phr. c.: (By the rivers and in the marshes) "of plants, the suitable ones are those with [fruits having] shells" (such as water-lilies, says Cheng). — Unnecessary: "Of plants, the suitable ones are the (fat:) lush kinds" (such as poplars and willows, says Cheng Chung).

574. *k a o* (*kog a*) 'white and glistening' Kt for *b.*, here serving for *h a o* (*g'óg c*) 'vast, great' says Yü Yüe on Meng: T'eng Wen Kung, shang phr. d.: "How great!" — Arbitrary and unnecessary. c. (with Chao K'i): "How white and glistening!"

575. *k a o* (*kóg a*) 'to announce' Kt for *k a o* (*kog b*) 'high' says Chu Tsün-sheng on Ode 237 phr. c.: "The High Gate". — Plausible. Both the Han version (ap. Yü p'ien) and the Lu version (ap. Chang Heng: Si king fu) had d.

576. *k a o* (*kóg a*) 'to announce' Kt for *h a o* (*g'og b*) 'to shout, to call' says Chu Tsün-sheng on Li: Li yün phr. c.: "They went up on the house top and called out, saying: I call to you, so-and-so, to return". — Unlikely, since the beginning of the line has *b.* properly written. Instead, *a.* stands as short-form for *h a o* (*g'óg d*) 'to cry out, to call' (ex. in Tso), *c.* meaning the same as stated above.

Again, *kóg a.* Kt for *h a o* (*g'óg e*) 'vast, great' says Ho Yi-hang on Ode 205 phr. f., the meaning then being 'extravagant'; refuted in Gloss 1064. *a.* is Kt for a homophonous word *kóg* 'slow, lazy', attested in Tso: Ai 21. f. = "They are lazy and slanderous".

On the Tso: Ai ex. g. "How slow the people of Lu! For several years they do not wake up", Wang Yin-chī proposes that *kóg a.* is Kt for *k i u* (*g'ióg h*) 'fault'. But the context and the following line make it clear that Tu Yü is right when defining *a.* as *i.* 'slow'.

577. *k a o*, *k u* (*kóg, kók a*) 'to announce, to tell' Kt for *k i a o* (*kóg b*) 'to disturb, to confuse' (= *c.*) says Yü Yüe on Ode 56, phr. d.: "Forever, he swears, he will

not upset" (sc. the good principles). — An arbitrary and unnecessary speculation. d. = "Forever, he swears, he will not tell" (sc. of our love).

578. k a o, k u (*kóg, kók a*) 'to announce, to tell' Kt for k ü (*kíók b*) 'to exhaust, to the utmost, to investigate thoroughly' says Cheng Hūan on Li: Wen Wang shī tsī phr. c. "It (the crime) is also thoroughly investigated [in the office of] the Field inspector". — A curious speculation. No reason why a. should not have its ordinary meaning: "It was likewise reported to the Field inspector".

Again, on Ode 299 phr. d. Ch'en Huan says a. is Kt for b.: "They do not give extreme (punishments) to the h i u n g miscreants". — Refuted in Gloss 1152 (as confirmed by the context). d. = "They do not report, in contention with each other".

579. k' a o (*k'óg a*) 'dead father' etc. Kt for h i a o (*χǒg b*) 'filial piety, to show filial piety' says Liu Sin-yūan on the Chung Shī-fu Ting inscr. phr. c. and many other inscriptions. Similarly Yü Sing-wu says a. Kt for b. in Yi: Kua 18 phr. d.: "There is a son who is filially pious". — Plausible. In paragr. 386 it was shown how b. could be Kt for a.

On the other hand, such a Kt. a. for b. has been propounded where it is neither necessary nor probable: Yü Sing-wu on Shu: Kin t'eng phr. e. (reject; e. = "I am good and compliant, clever and capable", see Gloss 1570, a. being Kt for f., within the same Hs series). Also Yü Sing-wu on Shu: Lo kao phr. g., refuted in Gloss 1791 (g. = "The Yin [people] will be induced to [settle =] make peace").

580. k' a o (*k'óg a*) 'dead father' etc. Kt for k a o (*kóg b*) 'to announce' says Chu Tsün-sheng on Ode 262 phr. c.: "He made an announcement about Shao Kung". — Unnecessary. a. is often Kt for a homophonous k' a o (*k'óg*) 'to achieve' and also for a k' a o (*k'óg*) 'to examine'. The former occurs in c.: "He was the achiever of [the deeds of] Shao Kung", see Gloss 806. (Chu Tsün-sheng says a. in the sense of 'to achieve', common in many texts, is Kt for dz'íóg d., which is impossible). The latter, e.g. Shu: Yao (Shun) tien phr. e. (here Chu Tsün-sheng would take a. to be Kt for g'ek f., which is likewise unacceptable).

d 愷 570 a 康 b 庚 c 更 d 康事 571 a 高 b 感 c 后胥高鮮 d 后胥
感鮮 572 a 高 b 郊 c 祀于高禩 d 郊禩 c 高禩 573 a 膏 b 橐 c 宜
膏物 574 a 皜 b 皓 c 浩 d 皜皜乎 575 a 皋 b 高 c 皋門 d 高門
576 a 皋 b 号號 c 升屋而號告曰皋某復 d 皋 e 浩 f 皋皋訛訛 g 魯
人之皋數年不覺 h 答 i 緩 577 a 告 b 攬 c 亂 d 永矢弗告 578 a
告 b 鞠鞠 c 亦告于甸人 d 不告于訕 579 a 考 b 孝 c 用考于皇祖
d 有子考 e 予仁若考能 f 巧 g 殷乃引考 580 a 考 b 告 c 作召公
考 d 就 e 三載考績 f 覈 g 考槃在澗 h 在宗載考造 581 a 梗 b 亢抗

Again, Chu Tsün-sheng on Ode 56 phr. g. and on Ode 174 phr. h. says *k'ôg a.* is Kt for *t s' a o* (*ts'ôg i*) 'to go to': "He goes and has his joy"; "In the ancestral temple we arrive". — Reject, cf. Gloss 160. Here again *a.* stands for *k'ôg* 'to achieve': *g.* = "We achieve our joy in the stream-valley"; *h.* = "In the ancestral temple we achieve [the feast]".

581. *k e n g* (*kǎng a*) 'a kind of tree (oak?)' Kt for *k' a n g* (*k'áng b*) 'to obstruct, ward off' says Cheng Ta-fu on Chouli: Nü-chu phr. c.: "They (sc. the sorceresses) solicit [luck] and (obstruct:) ward off [misfortune]". Tu Tsī-ch'un took *a.* to stand for *d.* 'to change': "They solicit [luck] and (change:) make a new departure". Cheng Hūan expounds further the former's idea. The word *k e n g a.* is Kt for several homophonous words, and one of them means 'to obstruct', not read *k'áng* (*b*) but *kǎng*. It is etymologically the same word as *kǎng e.* 'to choke' and *kǎng f.* 'fish-bone in the throat'. Cf. Kuan: Sī shī phr. g.: (One tidies up the altars to the Spirits and) "respectfully prays and with (presents:) offerings (obstructs:) wards off [misfortune]", on which Yin Chī-chang: *a.* = *h.* 'to block, obstruct'.

582. *k e n g* (*kǎng a*) 'a kind of tree (oak?)' Kt for *s i a n g* (*dzīang b*) 'image, effigy' says Chu Tsün-sheng on Ts'ê: Ts'in th'ê phr. c.: "peach-tree effigies and earthen images". Ma Sü-lun says *kǎng a.* is here Kt for *o u* (*ngu d*), and likewise on Chuang: T'ien Tsī Fang phr. e. and Ts'ê: Chao ts'ê phr. f.: An earthen (effigy:) doll quarrelled with a wooden doll". — Reject. Lu Tê-ming reads *a.* here Anc. *kung* (Arch. *kǎng*), and we have here simply an extension of meaning: *kǎng* 'tree (oak?)' meant 'wood-block' and came to mean a piece of wood sculptured into an image; the etymology gradually being forgotten, it came to mean simply 'effigy' and one could even say *t' u k e n g* 'earthen image'. Cf. Engl. 'nurse', which by a similar extension can mean 'a male nurse'.

583. *k e n g* (*kǎng a*) 'brilliant' Kt for *k e n g* (*kǎng b*) 'fish-bone in the throat', hence 'obstructive, obstinate' says Chu Tsün-sheng on Li sao phr. c.: "Unyielding, since I have acquired this correctness." — Reject. The traditional interpr. *a.* = *d.*: "Since I manifestly have acquired this correctness" is adequate.

Again, on Ode 26 phr. e, Mao Heng says *a.* Kt for *k i n g* (*kǐng f*) 'to admonish, attentive, apprehensive': "I am apprehensive and do not sleep". Refuted in Gloss 64. *e.* = "I am wide awake and do not sleep".

584. *k e n g* (*kǎng a*) 'brilliant' Kt for *k i u n g* (*kiweng b*) 'out-lying parts, border lands' says Yang Shu-ta (Shu lin) on Li sao phr. c; *d.* would then have its meaning *e.* 'boundary, limit', and *b.* would have a similar sense: 'bordered' would then mean 'limited, restricted': *c.* = "Restrained were those Yao and Shun". — Unlikely. *c.* = "Brilliant and great were those Yao and Shun".

585. *k' e n g* [Pek. *k' e n*] (*k'ang a*) 'to be willing' Kt for *k' o* (*k'á b*) 'can, able' says Chu Tsün-sheng on Ode 30 phr. c. — Reject. *a.* has its ordinary value and meaning: *c.* = "kindly you promised to come".

586. *k i* (*kiek a*) 'to beat' Kt for *h i* (*g'iek b*) says Yang Liang on Sün: Wang chī phr. c.: "the lame wizard". — Plausible.

587. *k i* (*kiek a*) 'to beat' Kt for *k o u* (*ku b*) 'to get to see, to come across' says Ma Sü-lun on Chuang: T'ien Tsī Fang phr. c. — Reject. *c.* = (A man like this one)

“as soon as they eyes (strike him:) fasten on him, [one realized that] the Tao is present [in him]”.

588. *k i* (*kieg a*) ‘fowl’ Kt for *k i* (*kiar b*) ‘hair-pin’ says Cheng Hūan on Li: Wen sang phr. c. which he means stands for d., thus *kieg-siëg* for *kiar-slëg*: “(He has) hair-pin and band round the hair and is barefoot”. This has been accepted by scholars like Wang Fu-chī and Ho Yi-hang. — Reject. That *siëg* is Kt for *slëg* may be possible, but *kieg* cannot be Kt for *kiar*. Probably *kieg a.* stands for *h i* (*g’ieg e*) ‘to tie, to bind’ (within the same Hs series f.), thus c. = “He has a band tied round his hair and is barefoot”.

589. *k i* (*g’iëg a*) ‘talented’ (ex. in Lao) Kt for *c h’ i*, *s h’ i* (*d’iëg b*), a word unknown from texts but in Fangyen and Shuowen defined as = c. ‘the appearance of walking’ says Ho Yi-hang on Ode 197 phr. d. “Their feet go tranquilly”. — Plausible since Mao Heng already had the tradition that a. had this meaning. See Gloss 598.

Ho, however, further states that the char. *k’ i* (*g’ier e*) in a pretended sense of ‘slowly, tranquilly’ likewise is Kt for b, which of course, should be rejected.

In fact, the char. *g’ier e*. (originally a place name) is well attested as serving for a word *g’ier* ‘great; numerous’ but, in spite of the fact that Mao Heng (after Erya) defines it as = ‘tranquil, slow’ in three Odes (13, 212, 261), this is probably wrong, the meaning ‘great, numerous’ being applicable in all these cases, see in detail Gloss 39.

Again, Shuowen says *g’iëg a.* can mean f. ‘to associate’ quoting Ode 264 phr. g.: “banding together and deceitful”, where the Mao version had h.: “malignant and deceitful”. The latter is more convincing, a. in the Shuowen version merely serving for i., see Gloss 1057.

590. *k i* (*kiet a*) ‘to finish’ Kt for o (*-ät b*) ‘to stop, to repress’ says Chu K’i-feng (Ts’i t’ung) on Ku-liang: Hi 9 phr. c: “Do not stop the purchase of grain”, to which corresponds in Meng: Kao-tsī, hia phr. d. — a. and b. were merely synonymous and there were two divergent text traditions.

591. *k i* (*kied a*) ‘to complete’ etc. Kt for *h i* (*χiäd b*) ‘gift of food, to apportion food’ says Cheng Hūan on Li: Chung yung phr. c.: “rations”. — Plausible.

Again, on Ode 203 phr. d. Yü Yüe says a. is Kt for b.: “They give food to those who

c 招梗 d 更 e 哽 f 梗 g 謹禱弊梗 h 塞 582 a 梗 b 像 c 桃梗 d 偶
d 偶 e 土梗 f 土梗與木梗鬪 583 a 耿 b 梗 c 耿吾既得此中正 d
明 e 耿耿不寐 f 徹 584 a 耿 b 同垌 c 彼堯舜之耿介兮 d 介 e 界
585 a 肯 b 可 c 惠然肯來 586 a 擎 b 覲 c 跛擊 587 a 擎 b 覲 c 目
擊而道存 588 a 難 b 筭 c 難斯徒跣 d 筭縱徒跣 e 係 f 鼻 589 a
使 b 從 c 行貌 d 雖足使使 e 郝 f 與 g 使武 h 使武 i 使 590 a 訖
b 過 c 毋訖羅 d 無過羅 591 a 既 b 錄 c 既稟 d 既往既來 e 盡

go, they give food to those who come". — Extremely forced. Cheng Hsüan's comm. a. = e. (common): "Exhaustively we go (and attend upon them), exhaustively they come (and receive our services) "is just as strained. d. = "They have been going and coming".

592. k i (*kʲəd* a) 'to complete' etc. Kt for k i (*kʲət* b) 'to finish, to cease' says Chu Tsün-sheng on Kung-yang: Sün 1 phr. c.: "Having finished he said". — a. is not Kt for b. but the two words are cognate, two aspects of the same stem.

593. k i (*kʲəd* a) 'to complete' etc. Kt for k' i (*k'ʲəd* b) 'vapour, air' etc. says Tuan Yü-ts'ai on Lun: Hiang tang phr. c. (Even if there was plenty of meat) "he would not allow it to overpower the flavour (aroma) of the rice". c. was the line as quoted in Shuowen, whereas the orthodox text runs d. — Plausible. The line recurs written d. as early as in Lü: Hiao hing lan, which is evidently a quotation from the Lun. Hsü Shen, quoting c., defines a. as = e., which makes poor sense.

594. k i (*kʲəd* a) 'to complete' etc. Kt for h i (*χʲət* b) 'water drying up' says Chu Tsün-sheng on several early phrases in which a. means 'finished, exhausted', e.g. Tso: Sün 12 phr. c.: (The willows of the Tung marsh) "can they be exhausted?" but this is merely an extension of meaning ('complete: entirely, to the end, finished') and a. was certainly never read *χʲət*.

595. k i (*kʲəd* a) 'rich vegetation' Kt for (b. =) h i (*χʲət* c) 'to come, to arrive' says Chu Tsün-sheng on Tso: Yin 6 phr. d.: "Still there is fear that they will not come". — Unlikely. Lu Tê-ming gives a. here a fan-ts'ie = Anc. *g'ji* corresp. to Arch. *g'jed*, which shows that he took a. as Kt for k i (*g'jed* e.) 'to come' (within the same Hs series), which is quite convincing.

596. k i (*g'jed* a) 'to come to' Kt for k i (*g'jəp* b) 'to come to' says Ma Sü-lun on Chuang: Lie Yü-k'ou phr. c.: "When he came to the door". — Reject. a. is well attested in its reading *g'jed* and was certainly never pronounced *g'jəp*.

597. k i, h i (*g'jed*, *χʲed*, *χʲəd* a) 'to plaster' Kt for k' a i (*k'əd* b) 'angry' says Wang Yin-chi on Ode 35 phr. c.: "You are angry with me". — Refuted in Gloss 102. a. is Kt for a homophonous word (*g'jed*, *χʲed*) meaning 'to rest'. c. = "Only in me did you come and find rest". Yü Sing-wu proposes that a. is Kt for k i (*kʲəg* d) a final particle; this is phonetically excluded and moreover renders the line meaningless.

598. k i (*g'jwed* a) 'agitated' Kt for tsue i (*dz'jwəd* b), but not with its ordinary meaning ('to collect') but = 'to hang down' says Ch'en K'iao-tsung on Ode 60 phr. c., because the Han version (ap. Lu Tê-ming) read d., defined as = e. Other scholars think that both a. and b. are Kt for j u e i f. (Anc. *ńéwiğ*, *ńéwi*, Arch. reading uncertain) 'to hang down'. — All refuted in Gloss 191. c. = "Oh, the (shaking =) movement of his down-hanging sash".

599. k i (*kʲər* a) 'little, a few' etc. Kt for b. says Chu Tsün-sheng on Li: Shao yi phr. c.: "carved and having borders". This because Cheng Hsüan explains a. as meaning d. 'border' (*ngʲən-ngák*). b. in this sense would then be equal to y i n (*ngʲən* e) 'border', and we should have to say that *kʲər* a. is Kt for *ngʲən* b, e. Lu Tê-ming has found this too bad and, instead, reads a. in phr. c. Anc. *g'jçi* = Arch. *g'jər*. But the meaning, as interpreted by Cheng, is based on the a. = d. speculation,

and if we have to read it *g'ïər*, with Lu, it is obscure what it really meant. Possibly *c. tia o - k' i* was a synonym-binome meaning 'to carve', and *a.* is simply Kt for such a *g'ïər* 'to cut, to carve'. This is confirmed by the following:

In Chouli we have three phrases that belong together, in all of which Cheng Hūan says *er f* is Kt for *er g*.

1. (Sī shī): *k' i er (g'ïər h)*;
2. (Shī shī): *ki er, k' i er (kïər, g'ïər i)*;
3. (K'üan jen): *ki er, k' i er (kïər, g'ïər j)*.

In 1. Tu Tsi-ch'un says that *k' i* (*k*) is the proper word, and 1. and *a.* would then be Kt for *k*. (followed by Chu Tsün-sheng). In 3. Cheng Chung says that *a.* is Kt for a word *ki, k u e i (kïəg, kïwəg m)* 'sacrifice to mountains' (after Erya).

In all three cases Cheng Hūan says that the binome means 'to smear with blood'. Now *g.* means 'to cut a tuft of hair from a victim's ear in sacrifice', and the phrase should therefore refer to the cutting of the animal from which to take the smearing blood, and the proper character is the 1. For this char. Kuangyün reads Anc. *g'jēi* = Arch. *g'ïər* = 'to smear with blood' and Anc. *kjēi* = Arch. *kïər* 'to cut'. Lu Tê-ming reads *h.*, *k.* Anc. *g'jēi* = Arch. *g'ïər*; he reads *i.*, 1. Anc. *kjēi* = Arch. *kïər*; and for *j.* he gives no reading.

To sum up: the proper word is *kïər, g'ïər* 1. 'to cut up' and *k.* and *a.* are Kt for it in *h.* and *j.* The *k.* is likewise Kt for 1. in Kuan: Hing shī phr. *n.* Shuowen has a *k' i (g'ïər o)*, unknown from texts, which is a mere variant of 1.

600. *ki (kïər a)* 'little, a few' Kt for *k' i (g'ïər b)* 'to pray, to beg' says Ma Sū-lun on Chuang: Jen kien shī phr. *c.* Lu Tê-ming already gave an alternative reading for *a.*: Anc. *g'jēi* = Arch. *g'ïər*; thus: "If it were not a Shê-altar tree, would it not have (asked for:) invited to being cut down?" Kuo Siang, however, takes *a.* to mean 'near', and Lu Tê-ming hence alternatively reads it Anc. *kjēi* = Arch. *kïər*: "If it were not a Shê-altar tree, would it not have been (near to =) in danger of being cut down?" This is more convincing.

It should be observed that when *a.* read Arch. *kïər* (even tone) means 'near, near to', which is quite common (e.g. Li: Yüē *ki* phr. *d*) it is not, as Chu Tsün-sheng believes, Kt for *k i n (g'ïən e)* 'near, near to' and certainly never read like that — the two are cognate words, aspects of the same word stem.

592 a 既_レ訖_レ c 既而曰 593 a 既_レ气_レ c 不使勝食既_レ d 不使勝食氣_レ
 c 小食 594 a 既_レ汽_レ c 可勝既 595 a 既_レ訖_レ c 迄_レ d 猶懼不訖_レ e
 暨 596 a 暨_レ及_レ c 暨乎門 597 a 暨_レ恤_レ c 伊余來暨_レ d 忌 598 a
 悻_レ萃_レ c 垂帶悻悻_レ d 垂帶萃萃_レ c 垂_レ紫 599 a 幾_レ圻_レ c 雕幾_レ d
 沂鄂_レ e 珉_レ珉_レ g 珉_レ珉_レ i 創_レ珉_レ j 幾_レ珉_レ k 祈_レ l 創_レ m 殿枝_レ n 祈_レ羊
 o 盤 600 a 幾_レ祈_レ c 不為社者且幾有翦_レ乎_レ d 幾於禮_レ e 近 601 a

601. *k i* (*kṣar* a) 'little, a few' Kt for *k' i* (*k'ṣar* b) 'how, num, nonne' says Wang Nien-sun on Sün: Jung ju phr. c.: "Is not that very good?" and several other passages in Sün. — Plausible.

602. *k i* (*kṣar* a) 'little, a few', Kt for *k i* (*kṣer* b, two graphs) 'to hope' says Lu Tê-ming on Tso: Sün 12 phr. c.: "How can I hope for that?" — Plausible.

603. *k i* (*kṣar* a) 'little, a few, how many' etc. Kt for *k i* (*kṣad* b) 'to complete' says Yü Yüe on Lü: Ta yü phr. c.: (The duke says to Kuan Chung: You are old), "when I and you, Chung-fu, enjoy ourselves, let us (achieve it:) go on to the end" (sc. through the night). — Unnecessary. Pi Yüan, without any Kt speculation: a. = d.: (You are old), when we enjoy ourselves, (we will make it how many times:) how many times [more] will we do it?"

604. *k i* (*kṣar* a) 'little, a few' etc. Kt for *k i* (*kṣat* b) 'to finish' says Chu Tsün-sheng on Chuang: Ts'i wu lun phr. c.: "When one has grasped it, one has finished" (i.e. reached to goal). This because Kuo Siang explains a. by d. — Unlikely. Lu Tê-ming reads a. here Anc. *kṣei* = Arch. *kṣar*, even tone, and in this reading a. is often used for *kṣar* 'near', thus c: "When one has grasped it, one is near" (sc. to the goal).

605. *k i* (*kṣar* a) 'little, a few' etc. Kt for *k i* (*g'ṣag* b) says Ch'en Huan on Ode 209 phr. c.; this because Mao Heng defines a. by b. — Refuted in Gloss 668. c. = "according to the (how much =) proper quantities, according to the [proper] rules".

Again, Chang Ping-lin, referring to Mao's gloss above, says a. is Kt for b. (here *kṣag* 'time') in Shu: Kao Yao mo phr. d. — Refuted in Gloss 1307. d. = "In one day, in two days there are ten thousand (minutiae =) first signs of happenings".

Again, a. Kt for *kṣag* b. says Chu Tsün-sheng on Tso: Ting 1 phr. e.: "He (changed the times =) chose other times for the lamentations" (than Shu-sun). — Reject. c. = "He changed his (quantities =) spells of lamentations (so as not to coincide with Shu-sun's).

Again, a. Kt for b. says Ma Sü-lun on the common phr. *shu-ki f*. — Reject.

606. *k i* (*kṣar* a) 'little, a few' etc. Kt for *k i* (Anc. *kiei* b) which in Shuowen is defined as = 'the drooping top branch of a tree, unable to stand up' says Pi Yüan on Mo: Siu shen phr. c.: "If the root is not solid, the top will be drooping". — Anc. *kiei* may very well be equal to an Arch. *kṣar*. Yet this Shuowen word is known from no text, and Wang Nien-sun (Tsa chī) rejects this explanation and reminds of Ode 264 phr. d., on which Mao Heng (after Erya) says a. = e., thus: (When Heaven sends down disorder), "there is danger", and, consequently c. here: . . . "the top will be in danger". Yet Mao's definition is a free paraphrase: d. = (When Heaven sends down disorder), "it is really near [the end]" *k i* a. having often (*kṣar*, p'ing sheng) the meaning 'near, imminent', thus 'on the brink of, in danger of'. Similarly here c. = "the top is near [to the end]". — Chu Tsün-sheng says *kṣar* a., p'ing sheng, 'near' is Kt for *k i n* (*g'ṣan* f) 'near', which certainly is wrong. *kṣar* and *g'ṣan* are cognate words, both having the fundamental sense of 'only a little from'.

607. *k i* (*kṣar* a) 'mechanism' Kt for *y i* (*gṣag* b) 'different' says Yü Sing-wu on

Mo: Fei ju phr. c.: “They (the Confucians) have (aberrant:) peculiar clothes and a forced demeanour”. — Reject. Lu Wen-ch’ao points out that Yen tsī ch’un ts’iu has a parallel passage running d., which has given Yü this phonetically unacceptable idea. *k i* a. here has, by extension, the sense of ‘(mechanized:) intricate, complicated’; thus c.: “they have elaborate clothes”.

608. *k i* (*kīər* a) ‘pearl; apparatus’ Kt for *k i* (*g’iəd* b) ‘to arrive; and’ says Wang Yin-chī on Shu: Yü kung phr. c.: “Dark and purple [stuffs], *k i* and silk-strings”. — Refuted in Gloss 1369. c. = “Dark and purple [stuffs] and (pearl-strings:) silk-strings [for threading] pearls”.

609. *k i* (*kīər* a) ‘auspicious’ Kt for *k i* (*kīəd* b) ‘a small meal, a snack’ says Tuan Yü-ts’ai on Li: Yü tsao phr. c.: (After the bath) “one presented [the bather] a snack”. — Highly uncertain. Shuowen defines b. as = d. ‘a snack’; it has no char. a. but, instead, the char. e., likewise defined as = d. ‘a snack’. Thus Hū Shen probably took a. in our text here as Kt for e. (within the same Hs series), and, again, b. as synonymous with this e.; Tuan believed that a—e. was homophonous with b., which is not correct. There is also uncertainty about the reading of a—e.; Kuang yün reads Anc. *kjgi* (Arch. *kīər*) but Lu Tê-ming here in phr. c. reads Anc. *g’jgi* (Arch. *g’iər*). In fact, neither for a—e. nor for b. is there textual corroboration of a meaning ‘snack’, cf. par. 593 above. b. means ‘to complete a repast, to finish’. And a—e. is defined by Cheng Hūan (gloss in Li: Shao yi) as = ‘(wine:) a drink after bath’. This agrees better with the context in phr. c. and has been followed by K’ung Ying-ta, Ch’en Hao and others.

610. *k i* (*kīər* a) ‘to calculate’ etc. Kt for *t s’ i* (*dz’iər* b) ‘uniform, to be equal with’ says Chu Tsün-sheng on Shu: Yao tien phr. c., because Cheng Hūan explained *k i* *ku* by d. — Reject, see Gloss 1207. c. = “Examining into antiquity . . .”

611. *k i* (*kīər* a) ‘to calculate’ etc. Kt for *t s i* (*dz’iäk* b) says Yü Sing-wu on Shu: Tsī ts’ai phr. c.: “It is like the King’s sacred field”. — Reject, see Gloss 1702. c. = “It is as when one calculates his fields”.

612. *k i* (*kīər* a) ‘stool, small table’ Kt for *k u e i* (*kīwəg* b), again as standing for *kuei* (*kīwəg* c) ‘a Kuei vessel’ says Cheng Chung on Chouli: Siao shī phr. d., an “ancient” text version where the orthodox text reads e. — Reject. d. and e. represent different text traditions: d. = “sacrificial tables and stools”; e. = “sacrificial

幾_レ豈_レ幾_レ不甚善矣 602 a 幾_レ覬_レ冀_レ庸可幾_レ乎 603 a 幾_レ訖_レ
 c 寡人與仲父為樂將幾_レ之_レd 幾_レ何 604 a 幾_レ訖_レc 適得而幾_レd 盡
 605 a 幾_レ期_レc 如幾_レ如式_レd 一日二日萬幾_レe 易幾_レ而哭_レf 庶幾 606
 a 幾_レ禾_レc 本不固末必幾_レi 維其幾_レ矣_レe 危_レf 近 607 a 機_レ異_レc
 機服勉容_レd 異于服 608 a 璣_レ璽_レc 玄纁璣組 609 a 璣_レ既_レc
 進璣_レd 小食_レe 噉 610 a 稽_レ齊_レc 若稽_レ古帝堯_レd 同天 611 a 稽_レ
 藉_レc 若稽_レ田 612 a 几_レ軌_レc 簋_レd 俎_レ几_レc 俎_レ簋_レf 九 613 a 棘_レ急

tables and Kuei vessels". — As realized by Tuan Yü-ts'ai, Cheng Chung must have considered the *k i a.* as a graphic corruption of the very similar graph *k i u* (*kĭŭg* f) 'nine', which explains his Kt theory. It would seem that since the orthodox text has *k u e i c.* (as in e), and since Cheng evidently already knew of such a text, instead of his own with *k i a.*, he was justified in "correcting" *k i a.* into *k i u* f. in the sense of *k u e i c.* But after all this is not so sure. The context favours the text with *k i a.*: (the Siao-shī arranges) "the sacrificial tables and stools" makes better sense than "the sacrificial tables and Kuei vessels". Thus it is possible that the *t s u k u e i* (e) of the orthodox text has been introduced as an emendation by some early redactor who, like Cheng Chung, believed that the *k i a.* of the text was a corruption of *k i u* f. as Kt for *k u e i c.*

613. *k i* (*kĭək* a) 'jujube, thorn' Kt for *k i* (*kĭəp* b) 'urgent, pressing' says Mao Heng on Ode 147 phr. c. — Refuted in Gloss 354 (cf. Gloss 860). *a.* is, instead, Kt for the homophonous *k i* (*kĭək* d) 'urgent, pressing'. *c.* = "The (pressed:) distressed man". Chu Tsün-sheng believes that in *c.* the *a.* is Kt for *k i u* (*kĭŭg* e) 'suffering, distress', which is not phonetically excluded but less convincing.

614. *k i* (*kĭək* a) 'jujube, thorn' Kt for *k i* (*kĭăk* b) 'a kind of lance' says Cheng Chung on Chouli: Chang shê phr. c.: "Gate of the lances". — Plausible. There are conclusive parallels in Tso: Yin 11 (Tu Yü: *a.* = *b.*) and Li: Ming t'ang wei (Cheng Hüan: *a.* = *b.*).

Again, on Ode 189 phr. d. Cheng Hüan says *a.* is Kt for *b.*, which makes poor sense. When the Han school here reads *e.*, this *l i* (*lĭək* f) meaning 'cornered, angular', some say that the Mao school's *a.* in d. is Kt for this *f.*, which is still less likely. *a.* is obviously Kt for *k i* (*kĭək* g) 'urgent', d. meaning: "Like an arrow so (urgent): swift". See Gloss 500.

615. *k i* (*kĭək* a) 'jujube, thorn' Kt for *s h ĩ* (*šĭək* b) 'to adorn' says Chu Tsün-sheng on Ch'u: T'ien wen phr. c., referring to Wang Yi's comm. *a.* here = d. 'to exhibit', adding that *s h a n g e.* is a graphical error for *f.* — Reject. *b.* = d. cannot be supported by text parallels. Some scholars take *a.* as equal to *g.* (either *kĭək* 'urgently' or *k'ĭəg* 'often'), which gives little help. For *s h a n g* there are various explanations, e.g. the musical note, or the district Shang-t'u, the appanage of the great Yü. Chu Hi and Wang Fu-chī admit that the phr. c. as it stands is unintelligible.

616. *k i* (*g'ĭək* a) 'extreme limit, to exhaust' Kt for *b.* says Ma Sü-lun on Chuang: Siao yao yu phr. c. and Lao: phr. d., explaining that whenever *a.* means 'extreme, to exhaust' it is Kt for *b.* This *b.* was *k' o* (*k'ăt*) meaning 'thirsty' (Shī) and *k i e* (*g'iat*) meaning 'dried up' (Chouli), and Ma's idea is, of course, quite impossible. Still worse, when on an analogous phr. in Lao: e. he inconsistently says *g'ĭək* a. is Kt for *t s i* (*tsĭad* f).

617. *k i* (*kĭəg* a) 'base, foundation' Kt for *k i* (*kĭer* b) 'stool' says Chu K'i-feng (Ts'ī t'ung) on Sün: Kün tao phr. c.: "The ministers and assistants are the ruler's stools (to lean on) and staffs (to support him)". This because in Li: K'ü li there is the phr. d.: (When going to consult an elder) "one must carry a stool and a staff (for his use), in following him". — Reject; the phonetic discrepancy is too great.

Yü Yüe better: a. is Kt for k i (*g'ïag* e.) 'sandal cord' (within the same Hs series). c. = "The ministers and assistants are the ruler's sandal cords and staffs", i.e. walking paraphernalia, (Cf. that e. stands for a. in Sün: Wang pa phr. f.). Yet it is possible that a. unaltered makes sense: "The ministers and assistants are the ruler's (base:) support and staff".

618. k i (*kïag* a) 'base, foundation' Kt for k i (*g'ïak* b) 'extreme limit, to exhaust' says Yü Sing-wu on Ode 256 phr. c.: "They are the (extreme points:) champions of virtue". — Phonetically possible but unnecessary; moreover the rime word is s i (*sïag* d), so *kïag* a. is better than *g'ïak* b. c. = "They are the fundament of virtue".

619. k i (*g'ïag* a) 'sandal cord' Kt for k i (*g'ïak* b) 'extreme limit, to exhaust' says Ho Yi-hang on Sün: Fei shī er tsī phr. c.: "an extremely deep way". — Plausible.

620. k i (*g'ïag* a) 'to dread' etc. Kt for y i (*ïag* b) 'to think, thought' says Chu Tsün-sheng on Shu Ts'in shī phr. c.: "They did not follow my ideas". This because Shuowen quotes (very differently:) d., and Kuangya: Shī ku has an entry e. — Refuted in Gloss 2106, where the various attempts at interpr. have been fully discussed. With Sun Yi-jang, in phr. c. the k i (*g'ïag* a) is Kt for a final particle k i (*kïag*) well known from the Odes (O.48 phr. f.) and id. w. k i (*kïag* g) in this sense in Ode 109. Thus phr. c.: "They did not accomodate themselves to me".

621. k i (*g'ïag* a) 'to dread' etc. Kt for k i e (*kæg* b) 'to guard against, to warn' says Chu Tsün-sheng on Shu: Lü hing (also quoted in Li: Piao ki) phr. c.: "careful and cautious". The word k i e occurs properly written b. a few lines later in the Shu text, and a., sometimes also wr. d., was certainly never read *kæg*, Kt for b. The two words were simply cognate.

622. k i (*kïap* a) 'to furnish' Kt for t s i e (*dz'ïap* b, c) says Chu Tsün-sheng, quoting earlier scholars, on Lun: Kung-ye Ch'ang phr. d. 'smartness of speech', where a. by Huang K'an was defined by c., and Sün: Fei shī er tsī phr. e. 'smart', by Yang Liang defined as = f (for g. = 'quick' see Gloss 583). — Reject. That a. can mean 'quick, prompt, smart', as in these instances, is evident, but then as an extension of meaning: not reticent but (furnishing, promptly delivering:) voluble.

Again, on Chuang: Sü Wu Kuei phr. h. Ma Sü-lun says a. Kt for b: "When the danger has come to a head, it is not quickly (changed:) averted". Evidently this

c 棘人 d 亟 e 疾 64 a 棘 b 戟 c 棘門 d 如矢斯棘 e 斯柝 f 柝 g
亟 65 a 棘 b 飾 c 啓棘宿商 d 陳 e 商 f 帝 g 亟 66 a 極 b 渴 c
無所至極 d 莫知其極 e 孰知其極 f 際 67 a 基 b 几 c 卿相輔佐
人主之基 d 標几杖以從之 e 基 f 是基定也 68 a 基 b 極 c 維
德之基 d 緣 69 a 基 b 極 c 基裕 70 a 忌 b 意 c 未就予忌 d 來
就基基 e 基意也 f 叔善射忌 g 其 71 a 忌 b 戒 c 敬忌 d 詔 72
a 給 b 吏使 c 捷 d 口給 e 齊給 f 急 g 齊 h 殆之成也不給改 73

may do, a. (without any Kt) meaning 'quickly', as in the preceding cases. But *k i a.* has probably another purport here: "one cannot (furnish:) manage to avert it".
623. *k i (g'ïəp a)* 'to come, to reach', serving for *k i (kïəp b)* 'urgent' Kt for *k' i (k'ïəg c)* 'often' says Yü Yüe on Tso: Hi 15 phr. d., punctuating after a.: "Your father's violations of virtue were frequent; could they be counted?" — Reject. Lu Tê-ming says there were two ways of interpreting, punctuating before or after *k i (a)*. Tu Yü had the former: "Your father's violations of virtue, *k i* (reaching [the present] = speaking of them now, can they be counted?" A very forced construing of *k i*. More natural: "Your father's violations of virtue, *k i . . . h u* do we attain to *k' o s h u* being able to count them", i.e. are we in a position to be able to count them.

624. *k' i (k'ïëg a)* 'to stand on tiptoe' Kt for *h i (g'ïeg b)* 'to bind' says Ma Sü-lun on Chuang: Ma t'i phr. c.: "They hung up high goodness and righteousness", i.e. as something venerable and desirable, *h ü a n h i* then being a synonym compound. — Chang Ping-lin adduces Erya: Shī t'ien phr. d. (variant e. ap. T'ai p'ing yü lan 38): "to sacrifice to mountains is called *k u e i h ü a n*" (f. read Anc. *kjwie*, Arch. *kjwëg* both in Shīwen and Kuangyün) and proposes that the *h ü a n - k' i* of c. is the same as this *k u e i h ü a n*. Now the meaning of *k u e i* f. in *k u e i h ü a n* is very obscure and has been variously explained, and this binome is known from no pre-Han text; Chang's idea is not convincing. *K' i a.* 'to stand on tiptoe for' often means 'to long for, aspire to, pursue' and this will do very well here: c. = "They hung up high and pursued goodness and righteousness".

625. *k' i (g'ïëg a)* 'bifurcated, forked' Kt for *k' u e i (g'ïwəg b)* 'where several roads meet' says Wen Yi-to on Ch'u: T'ien wen phr. c.: "Nü K'i without union [with a man] how could she get nine sons?" — That Nü K'i was the name, a female personification, of a constellation is clear from the context (id. w. the *k i u - t s i* d., the 9 stars in the Scorpio, Wei e., Shī ki: T'ien kuan shu Chavannes III p. 346). In Lü: Lun ta phr. f. K'i mu refers to a mythical animal, but, as Wen points out, the mythical woman in question may have had half-animal shape (parallels in Shan hai king). Wen's idea: a. Kt for b. is due to Shuowen in which g., a variant of b., contains the element 'nine', Hū Shen attempting an etymology: b—g. = 'where 9 roads meet', not very convincing, see Gloss 28. No sufficient reason for believing that *g'ïëg a.* here was ever read *g'ïwəg*; but *g'ïëg*: *g'ïwəg* may well be cognate words.
626. *k' i (g'ïëg a)* 'Earth Spirit' Kt for *c h i (ïïëg b)* 'only' (ex. of this b. = 'only' in Tso: Siang 27) in Ode 199 phr. c.: "He only disturbs my heart" and in various early texts.

627. *k' i (k'ïəd a)* 'air, vapour' (same word as b.) Kt for *k i (kïəd c)* 'to complete a meal' says Yü Yüe on Yen-tsī: Tsa, hia 26 phr. d.: "A nobleman's (complete) meal". — Plausible, cf. par. 609 above.

628. *k' i (k'ïəd a)* 'air, vapour', s.w. as b., Kt for *k a i (kád c)* 'to beg' says Chu Tsün-sheng on Ch'un: Hi 8 phr. d.: (The prince of Cheng) "begged for a covenant". — Reject. *k'ïəd a.* here, as very often, is Kt for a word *k' i (k'ïət)* 'to beg'.

629. *k' i (k'ïəd a)* 'air, vapour' Kt for *k u (kuk b)* 'grain' says Lu Tê-ming on Chouli: Yang yi phr. c., which Cheng Hüan says "should be *w u k u* the five

kinds of grain". — Cheng's emendation is correct, supported by a parallel in the preceding par. (Chouli: Tsi yi), but Lu has slavishly followed this, stating that a. has the y in sound (reading) *kuk*, which is, of course, excluded.

630. k' i (*k'jəd* a) 'air, vapour' Kt for k' i (*k'jəd* b) 'utensil' says Wang Yin-chi on Li: Yüe ki phr. c.: "Musical instruments". — Plausible.

On the other hand, in Chuang: Jen kien shī phr. d: 'outcry' (sc. of a beast in danger) runs (acc. to Lu Tê-ming) e. in Hiang Siu's version; here *k'jəd* b. is evidently Kt for *k'jəd* a.

Again, corresponding to Ta Tai li: Wen Wang kuan jen phr. f. the Yi Chou shu: Kuan jen kie has phr. g., and Kuo k'ing-fan (in Chuang: Jen kien shī comm.) says b. is Kt for a. This case, however, is doubtful, both making good sense: a. = "His spirit is generous", b. = "His capacity is large".

631. k' i (*k'jər* a) 'to open' Kt for k i (*g'jəg* b) 'to kneel' says Ho Yi-hang on Ode 162 phr. c.: "I have no leisure to kneel or sit down". — Reject. That a. in its proper sense 'to open' had Arch. -r is indubitable: it is closely cognate to k' a i (*k'ər* d., shang sheng) and to k' a i (*k'ər* e., p'ing sheng). A *k'jər* cannot be Kt for a *g'jəg*. In c. our a. is Kt for a homophonous *k'jər* 'to kneel'. Curiously enough Lu Fa-yen seems to have imagined *vice versa*, that b. was Kt for a., since he places the former under rime f., Arch. -r, whereas Lu Tê-ming, after Sū Miao, correctly (as shown by the Phonetic) places it in rime g., Arch. -g (ap. Chuang: Jen kien shī comm.). 632. k' i (*g'jər* a) 'tall' Kt for k' e n (*k'ən*) 'solid, sincere, intense feelings' says Lu Tê-ming on Li: T'an Kung phr. b.: "Intense is his highest degree [of sorrow]". From Han onwards this word k' e n was written c. — Lu, however, hesitates and adds: "Also read Anc. *g'jəi* (Arch. *g'jər*)", i.e. the a. has its original reading with an extension of meaning, 'tall' > 'high': "High is the extreme degree [of his sorrow]". — This is certainly preferable.

Again, on Chouli (K'ao kung ki): Chou jen phr. d. Cheng Chung says a. is Kt for c. (*k'ən*) and e. is equal to f., meaning g. 'solid, strong' (h. presumably short for i. 'to endure'): d. = "The carriage shafts should be strong". — Very speculative. In e. the members could have their ordinary meanings: "The shafts should be k'i high (rising high) and tien regular". It is generally admitted that ch ou were shafts that first rose in an arch and then turned down towards the yoke (Gr. S.R. 443 should be corrected accordingly).

a 及 b 意 c 亟 d 先君之敗德及可數乎 624 a 跂 b 系 c 縣跂仁義
 d 祭山曰廢縣 e 廢懸 f 廢 . 625 a 歧 b 達 c 女歧無合夫焉取九子
 d 九子 e 尾 f 歧母 g 馮 626 a 祇 b 只 c 祇攬我心 627 a 乞 b 乞
 氣 c 既 d 士之一乞 628 a 乞 b 乞氣 c 勾勾 d 乞盟 629 a 氣 b 穀
 c 五氣 630 a 氣 b 器 c 樂氣 d 氣息 e 謏器 f 其氣寬 g 其器寬
 631 a 啓 b 忌 c 不違啓處 d 聞 e 開 f 旨 g 止 632 a 傾 b 傾乎其至
 也 c 懇 d 輯欲傾典 e 傾典 f 懇腴 g 堅刃 h 刃 i 忍 633 a 祁 b 麋

633. *k' i (g'ier a)* 'great, numerous' (for this meaning see Gloss 39) Kt for *c h' e n (d'ien b)* 'female deer' says Cheng Hsuan on Ode 186 phr. c.: "Its (sc. the plain's) female deer (greatly exist:) are there in plenty". — Refuted in Gloss 310. c. = "It (the plain) is great and very (having:) rich in game".

634. *k' i (g'ier a)* 'great, numerous' Kt for *ch' i (d'ieg b)* says Ho Yi-hang on Ode 13 phr. c. in which Mao Heng (after Erya) defines a. as = d. 'slow'. — Refuted in Gloss 39 (in spite of Erya and Mao no meaning 'slow' for a. can be safely proved). When Ho says that b. means 'slow' (Shuowen defines e. as = f. 'the appearance of walking') he evidently takes it as variant of *t' i (d'ieg g)* 'slow, dilatory' (Sün: Siu shen phr. h.). All this is unacceptable. c. = "How great is her head-dress".

635. *k' i (g'ier a)* 'old' Kt for *ch' i (i'ar b)* 'to effectuate' says Wang Yin-chi (after Tsi yün) on Ode 285 phr. c.: "You have (effectuated:) established your merits"; and on Ode 241 phr. d.: "God on High settled it". — Plausible, full discussion in Glosses 820, 1498. Similarly *ch' i (i'ar e)* 'to point' is used as Kt for b, e.g. Ode 241, Lu school version f., and Shu: Wei ts'i phr. g.: "Now you do not (effectuate:) make an announcement (to me)", corresp. to Shu: P'an Keng phr. h.: "You should (effectuate:) make the announcement". Wang Yin-chi believes that *ch' i i.* was id. with b., but i. was Arch. *i'ed* and merely synonymous with b.

636. *k' i (g'ier a)* 'dorsal fin of a fish' Kt for *ts' i (ts'iek b)* 'spine' says Chu Tsün-sheng on Yili: Sh' i yü li phr. c.: "Of fish, on presents the dorsal fin". — Reject. The two are independent though partly synonymous words. a. is also wr. d. (Li: Shao yi).

637. *k' i (k'ieg a)* 'to rise, to raise, to lift' Kt for *k' a i (k'eg b)* 'to change' says Chu Tsün-sheng on Li: Nei ts'ê phr. c.: "He (changes, reforms:) improves his reverence, he improves his filial piety"; this because Cheng Hsuan defined a. as = d. — Unnecessary. *k' i a.* here by an extension means: "He (raises:) enhances his reverence". A similar use of the synonymous *h' i n g e.* is common.

638. *k' i (k'ieg a)* 'willow, medlar' Kt for *h' i (g'ieg b)* 'to attach, to bind' says Wen Yi-to on Yi: Kua 44 phr. c., which would be equal to d.: "... a suspended gourd". He refers to Lun: Yang Huo phr. e.: "Am I a gourd? How can I be suspended and not eaten?" — It is tempting to identify the *p' a o k' u a* of c. with the *p' a o k' u a* of e. But phr. c. starts the paragraph and with Wen's interpr. the *y i f.* becomes meaningless; the sentence cannot be construed. Hence the traditional interpr. seems preferable: "With willow (willow leaves) one wraps the melon (gourd)".

639. *k' i (k'ieg a)* 'to dance wildly' Kt for *k' i (k'ia b)* 'slanting' says Ch'en Huan (after Mao) on Ode 220 phr. c.: "They (repeatedly dance:) keep dancing swayingly". — Refuted in Gloss 712. a. is Kt for the homophonous *k' i (k'ieg d,* within the same Hs series). c. = "They keep dancing (demon-mask fashion =) like demon-mask dancers".

640. *k' i (g'ieg a)* 'fixed time, limit' Kt for *k' i (k'iar b)* 'to count' says Kuo Mo-jo on the K'ing Shu Yi inscr. phr. c., and the Ts'i Hou P'an inscr. phr. d.: "sons and daughters innumerable". — Reject. As correctly indicated by Kuo, a. is the same

as *k' i* (*g' iəg e*), e.g. in the Yün-er Chung inscr. phr. f., and it has the same meaning in c, d.: "sons and daughters without limit".

641. *k i a* (*ka a*) 'to add, to apply' etc. Kt for *k i a* (*kā*) 'to borrow, great' etc. says Yü Yüe on Meng: Kung-sun Ch'ou phr. c.: "If you, Sir, were (given in loan:) entrusted with the premiership of Ts'i". — Unlikely and unnecessary. *k i a* a. has its ordinary meaning: "If you, Sir, were (applied with:) allotted the premiership of Ts'i". (Chao K'i took *ka a*. as Kt for *k i o* g. 'to dwell in, to occupy the position of', which is very unsatisfactory). In support of his theory Yü adduces Ode 249 phr. d., Mao version: "Greatly happy be the lord", which runs e. in the Ts'i version (ap. Li: Chung yung and Tso: Wen 4): "Fine and happy be the lord". Yü follows Mao Heng who in d. took b. as Kt for f., but this is phonetically unsatisfactory. In phr. d.—e., b. is not Kt for f. nor f. for b; we have two different text versions, see in detail Gloss 758.

Again, on Ode 267 phr. h., Mao version, Mao Heng says that b. is Kt for f. — Refuted in Gloss 758. h. = "With (ampleness:) ample blessings he overwhelms us". Another school ap. Tso: Siang 27 reads i., and Chu Hi concludes that the *kā* b. of the Mao text is Kt for *h o* (*g'ā j.*), *h o y i* = "wherewith?". And when Shuowen quotes yet another version k., Ch'en Huan and Ma Juei-ch'en believe that the j. of i. is a Kt for the *ngā* (Shuowen = 'fine') of k. For a detailed discussion of these various theories see the said Gloss 758.

Again, on Shu: Kün Shī phr. 1. (Kin-wen version ap. Sī-ma Ts'ien) Yü Sing-wu says b. is Kt for f.: "He was lucky with Heaven". — Refuted in Gloss 1868. 1. = "He attained to august Heaven".

Again, Yü Sing-wu (Shī king sin cheng 4:8 b) propounds that b., f. and *l ü* (*gliō m*) in various early passages were Kt for *l u* (*lo n*) 'great', which is certainly quite untenable.

642. *k i a* (*kā a.*) 'false; to borrow, great' etc. Kt for *k u* (*ko b*) 'solid' says Mao Heng (followed by many later scholars) on Ode 235 phr. c.: "Solid, indeed, was the appointment of Heaven". — Unnecessary, see Gloss 758. c. = "Great, indeed, was the appointment of Heaven".

c 其祁孔有 634 a 祁 b 猗 c 被之祁祁 d 徐 e 猗猗 f 行猗 g 猗猗
h 難進曰猗 635 a 耆 b 底底 c 耆定爾功 d 上帝耆之 e 指 f 上帝指之
g 今爾無指告 h 其惟致告 i 致 636 a 髻 b 脊 c 魚連髻 d 緒 637
a 起 b 改 c 起放起耆 d 更 e 興 638 a 杞 b 繫 c 以杞包瓜 d 以繫
匏瓜 e 吾豈匏瓜焉能繫而不食 f 以 639 a 傲 b 較 c 屢舞傲傲
d 期 640 a 蕃蕃 b 計 c 男女無蕃 d 男女無蕃 e 期 f 眉壽無異
641 a 加 b 假 c 夫子加齊之卿相 d 假樂君子 e 嘉樂君子 f 嘉 g 居
h 假以溢我 i 何以溢我 j 何 k 誠以溢我 l 假于皇天 m 旅 n 魯
642 a 假 b 周 c 假哉天命 643 a 假 b 姑 c 假寐永歎 d 假以溢我 e

643. *k i a* (*kā a*) 'false, to borrow, great' etc. Kt for *k u* (*ko b*) 'temporarily, for a while' says Wen Yi-to on Ode 197 phr. c.: "I can sleep for a short while and long I am sighing". — Unnecessary. c. = "I can only (borrow:) steal a moment's sleep". Cf. Gloss 594.

Again, on Ode 267 phr. d., already discussed in paragr. 641 above, Wen says that a. is Kt for b. and e. = f.: "For a while he endows me" (sc. with his virtue), which is quite nonsensical.

644. *k i a* (*kā a*) 'false, to borrow, great' etc. Kt for *k o* (*klāk b*) 'to arrive, come to' say various authors on many early passages, e.g. Shu: Yao tien phr. c. in the Ku-wen version which runs d. in the Kin-wen version. The idea that a. here should be read *klāk* is old. In gloss on Ode 277 phr. e. "He came and drew near" Lu Tê-ming says that Cheng Hsüan and Wang Su read a. like b., but he states that Sie Ch'en asserted that Mao Heng read a. "in its ordinary way" (*kā*). And in gloss on Yi: Kua 55 phr. f.: "When a king has arrived" Lu again says a. read like b., but he informs us that Ma Jung read it in its ordinary way (*kā*). — There can be no doubt that Mao and Ma were right: *kā a.* and *klāk b.* were synonymous and often interchangeable in the early texts, but a. was never Kt for b. nor b. for a. See Gloss 1265.

On the other hand, since a. 'to arrive' in Shuowen is wr. *k i a* (*kā g.*, with Rad. 60 inst. of 9), and b. in the same way in Shuowen is wr. *k o* (*klāk h*) (the original graph in the bronze inscriptions simply being i. without Radical), many scholars, e.g. Tuan Yü-ts'ai, have inversed the matter and say that h. (b.) is Kt for g. (a.) — all because of the wrong belief that the two were homophonous. And since they have surmised sound identity between the Hs series i. (properly *-āk*) and j. (properly *-ā*), they have gone further and stated that *k o* (*klāk b*) is Kt for *h i a* (*g'ā k*) 'far away', e.g. Chang Ping-lin on Shu: Ta kao phr. 1.: "far-reachingly to understand" (refuted in Gloss 1590); that *k o* (*klāk b*) is Kt for *k i a* (*kā a*) 'great', e.g. Chang Ping-lin on Shu: Shao kao phr. m. (refuted in Gloss 1727); that *k o* (*klāk b*) was Kt for *k i a* (*kā*) 'abundance, felicity', e.g. Chuang Shu-tsu on Shu: Kao Tsung jung jī phr. n. (refuted in Gloss 1489) and Yü Sing-wu on Shu: Kün Shī phr. o. (refuted in Gloss 1877). And several more such instances, all to be rejected.

645. *k i a* (*ket a*) 'kind of lance'; sounding box' Kt for *k' i e* (*k'er b*) 'model, norm' says Chu Tsün-sheng on Shu: K'ang kao phr. c.: "Those who are not compliant should be greatly (normalized:) subjected to rules". — K'ung Ying-ta had already suggested that these two words were cognate. Ho Yi-hang reminds of another cognate word *k a i* (*kād d*) 'norm' (Gloss 1650).

646. *k i a* (*kiap a*) 'cheek, jowl' Kt for *k i e n* (*kliam b*) 'to combine, both' says Chang Ping-lin on Chuang: Yü fu phr. c.: (Without choosing between good and bad) "to permit (accept) them both and to agree with them both". — Phonetically improbable. Lu Tê-ming registers a variant *y e n d.* 'face' instead of *k i a a.*, and this has tempted some to take *j u n g e.* in the sense of 'countenance' (common), thus Legge: "to agree with men with double face". But this is unacceptable since there is a parallelism between *j u n g* and *shī* as two verbs. *k i a a.* and *y e n d.* give the same meaning: "to permit (accept) them both and (with one's face approach:) turn one's face towards them" (side with them).

647. *k i a n g* (*k'ong* a) 'to descend' Kt for *k u n g* (*g'ung* b) 'all together' says Yü Yüe on Tso: Ai 26 phr. c.: "The six ministers of three clans all together conducted the government". — Tu Yü defines a. as = d. 'in harmony', which makes sense only if a. has its common meaning of 'to step down' = 'to be deferential, humble': "... they conducted the government with deference (for each other)". This is farfetched, and Yü has in his favour that the passage ends with phr. e.: "If the three clans together conduct the government". But the phonetic discrepancy between a. and b. is considerable, and possibly a. means 'by descending degrees', i.e. those with a higher rank (of one or other of the 3 clans) having more important offices within the government than those with a lower.

648. *k i a n g* (*k'ong* a) 'to descend' Kt for *h u n g* (*g'ung* b) 'to quarrel, fight' says Yü Yüe on Kyü: Tsin yü 3 phr. c.: "When you, my prince, first entered (i.e. came back into possession of your state), if you had recompensed the meritorious ones, there would have been no quarrel". — Unnecessary and unlikely. Wei Chao interprets: "When you, my prince, entered and would recompense the meritorious ones, you were not deferential (humble)". This is confirmed by the sequel d.: "If you been deferential and listened to [your ministers'] remonstrances, there would have been no quarrel". Wu Tseng-k'i prefers to take *k i a n g* a. 'deferential' to refer to the prince's attitude towards the neighbour state Ts'in, which is farfetched.

649. *k i a n g* (*k'ong* a) 'to descend' Kt for *h u n g* (*g'ung* b) 'inundation, great, immense' says Chu Tsün-sheng on Lü: Ku yüe phr. c.: "(Yü) greatly opened the way for the flowing waters"; this because Kao Yu defined *k i a n g* a. by d. — Unnecessary, c. = "He (caused to descend:) drained off and opened the way for the flowing waters".

650. *k i a o* (*k'og* a) 'to cross' etc. Kt for *k i a o* (*k'og* b) 'arrogance' says Liang K'i-hung on Sün: Jung ju phr. c.: "Those who, when nourished with grain-food (sc. like fattened animals) yet become ever more emaciated [that is due to their] arrogance". — Unnecessary. Yang Liang, who takes a. in its ordinary sense, better: "... [that is due to their] intercourse" (i.e. with bad people, simply with a view to "fattening" themselves).

651. *k i a o* (*k'og* a) 'to cross' etc. Kt for *k i a o* (*k'og* b) 'to seek' says Yü Sing-wu

溢 f 益 644 a 假 b 格 c 歸格于藝祖 d 歸假于禘祖 e 假爾 f 王假之 g 假 h 格 i 各 j 段 k 遐 l 格知 m 格保 n 格王 o 平格 645 a 夏 b 楷 c 不率大夏 d 概 646 a 頰 b 兼 c 兩容頰適 d 顏 e 容 647 a 降 b 共 c 六卿三族降聽政 d 和同 e 三族共政 648 a 降 b 闕 c 君始入而報德不降 d 降而聽諫不戰 649 a 降 b 洪 c 降通滂水 d 大 650 a 交 b 驕 c 養之而俞瘠者交也 651 a 交 b 徼 c 上以交鬼之福 d 徼

on Mo: Ming kuei phr. c. "Above, in order to seek the Spirits' blessing". Yü points out that *k i a o f u d*. 'to seek blessing' is a standing phrase (Tso: Wen 12, Chao 3, Hi 4). — Plausible.

The word *b*. is id. with *k i a o* (*kiog e*) in the sense of 'to seek'. Yü Yüe, on Chuang: Keng Sang Ch'u phr. f., in the same way says *a*. is Kt for *e*.: (The perfect men) "seek their food from Earth and seek their joy from Heaven". Yü adduces Chuang: Sü Wu Kuei phr. g., a conclusive parallel. — Plausible.

652. *k i a o* (*kög a*) 'crafty' Kt for *k i a o* (*kög b*) 'to disturb' says Chu Tsün-sheng on Tso: Hi 15 phr. c.: (The horses will) "be confused, disturbed and excited". — Unnecessary. *kög a*. 'crafty' by extension here means 'sly, tricky': "They will be confused, tricky (perverse) and excited".

653. *k i a o* (*kög a*) 'dried grass' Kt for *k i* (*kiok b*) 'to throw out, to launch' says Cheng Chung on Chouli: Kung jen phr. c.: "Between the launcher and the untied point" (of the bow). The *k i e* is where the capping horn protections tied to the ends of the bow finish, making free the "launcher", the forceful curved part extending from the centre of the bow to the capping horn. — Reject. Cheng Hün did not accept Cheng Chung's explanation but took *a*. as serving for *k' i a o* (*k'ög d*) 'tibia, tapering part': c. = "Between the tapering part [of the bow's wood] and the untied point" (where the horn caps end). Chu Tsün-sheng thinks *a*. is here but a variant of *e*.: c. = "In the place where [the bow wood] *k i a o* (contacts:) reaches the untied point", which is a simple solution.

654. *k i a o* (*kiog a*) 'proud, arrogant' Kt for *h i a o* (*χiog b*) 'vapour bursting forth' says Ma Sü-lun on Lao 9 phr. c. whatever that may mean. — Reject. The word *b*. is known from no pre-Han text. c. = "The one who, being rich and eminent, is proud (arrogant)".

655. *k i a o* (*kiog a*) 'proud, arrogant' Kt for *h i a o* (*χiog b*) 'to clamour' says Yü Sing-wu on Ode 181 phr. c.: "They say that we are clamouring". *d*. would then be a short-form for *e*. — Unnecessary and arbitrary: c. (with Wang Yin-chi) = "They say that we are (displayful:) boastful and arrogant".

656. *k i a o* (*kiog a*) 'big horse; proud' etc. Kt for *k ü* (*kju b*) 'colt' says Lu Tê-ming on Ode 144 phr. c.: "I drive my four-team of colts"; this because *c*. was a variant version and the orthodox Mao version has *d*. — Reject. *k i a o a*. has of course never been read *k i u*; *c*. and *d*. represent divergent text traditions.

657. *k i a o* (*kiog a*) 'to straighten; to falsify' etc. Kt for *n a o*, *h a o* (*nög, χnog*) 'to disturb' says Chu Tsün-sheng on Shu: Lü hing phr. c.: "They are disturbers"; this because Cheng Hün defined *c*. by *d*. — Refuted in Gloss 2033. *c*. = "They are forgers and killers".

658. *k i a o* (*klög a*) 'cellar' Kt for *k i a o* (*kög b*) 'cellar' says Lu Tê-ming on Chouli: Tsiang jen phr. c.: "Granaries and cellars". — *a*. and *b*. are used promiscuously in the early texts, e.g. Li: Yüe ling, chung ts'iu phr. *d*. in Lü: Chung ts'iu runs *e*. etc. Whether *a*. is Kt for *b*. or *vice versa*, or whether both existed and were cognate words (variants of the same word stem) is hard to decide.

659. *k i a o* (*kiög a*) 'a kind of bird (owl?)' Kt for *n a o*, *h a o* (*nög, χnog*) 'to disturb' says Chu Tsün-sheng on Sün: Fei shī er tsī phr. c.: "to disturb and confuse

the world". — Reject. Yang Liang says a. = k i a o (*kio* d). This latter occurs in Chuang: Shan sing phr. e., another version having f.: "They (diluted:) vitiated the purity and destroyed the simplicity". Yang is obviously right. c. = "to vitiate and confuse the world".

660. k' i a o (*g'io* a) 'high' etc. Kt for k i a o (*kō* b) 'crafty, perverse' says Yü Sing-wu on Chuang: Tsai yu phr. c., which would be equal to d.: "Then first the world became crafty and sly". — An arbitrary guess. The binome d. is not known from pre-Han nor from Han texts. The ancient tradition has it that a. was Kt for a word k' i a o (*k'io*, Hiang Siu) or k i a o (*kio*, Kuo Siang), and the binome c. k' i a o - k' i meant e. 'anxious, perplexed' (Ts'uei Chuan). For lack of parallels, no certainty can be reached.

661. k' i a o (*g'io* a) 'a long tail feather' Kt for k ü e (*g'io* b) 'to lift the feet' says Ma Sü-lun on Chuang: Ma t' i phr. c.: (The horses) "lift their feet and run". — Unnecessary, a. is well attested as Kt for the homophonous k' i a o (*g'io* d) 'high' (Ex. in Odes 9, 84, 273). *g'io* and *g'io* are, of course, cognate words.

662. k' i a o (*k'io* a) 'hole, opening' Kt for p i a o (*pio* b) 'tip, end' (of a branch) says Ma Sü-lun on Chuang: Keng Sang Ch'u phr. c.: "For the (coming out:) appearance there is no (root:) origin, for the (entering:) disappearance there is no end"; this because a following line runs d., in which p' i a o e. is acknowledged to stand for b. (Lu Tê-ming reads it *p'iau*/*p'io* and *piau*/*pio*): d. = "It has extension but has no root or (extreme branch:) end". — Reject. Phonetically unacceptable. The two antitheses in c. (p e n: k' i a o) and b. (p e n: p i a o) need have no connection. The ancient tradition (see Lu Tê-ming) is unanimous that a. is read *k'io* and means 'hole': c. = "For the (coming out:) appearance there is no (root:) origin, for the (entering:) disappearance there is no (opening:) visible exit".

663. k i e (*kiet* a) 'to lift' Kt for k ü e (*kiet* b) 'to stumble, to fall' says Cheng Hüan on Ode 255 phr. c.: "When an overthrown and uprooted [tree] has fallen". — Unlikely, see Gloss 944. c. = "When an overthrown and uprooted [tree] is lifted."

664. k i e, k i (*kiet*, *kiet* a) 'to grasp' Kt for k i a (*ket* b) 'lance', in the sense of 'to pierce' say some comm. on Ts'ê: Ts'in 3 phr. c. — Unnecessary, see Gloss 381.

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富貴而驕 655 a 驕 b 罷 c 謂我宣驕 d 宣 e 喧 656 a 驕 b 駒 c 乘
我乘驕 d 乘駒 657 a 矯 b 挽 c 矯虔 d 挽擾 658 a 窳 b 容 c 周窳
d 穿窳容 e 穿窳窳 659 a 梟 b 挽 c 以梟亂天下 d 澆 e 澆淳散朴
f 澆淳 660 a 喬 b 骸 c 於是天下始喬詰 d 狡詰 e 意不平 661 a
翹 b 踰 c 翹足而陸 d 喬 662 a 窳 b 標 c 出無本入無窳 d 有長而
無本剝著 e 剝 663 a 揭 b 蹶 c 顛沛之揭 664 a 拮 b 戛 c 拮而戛

665. *k i e* (*kǎd a*) 'armour' etc. Kt for *k a i* (*kǎd b*), not in the sense of 'to beg' but meaning 'to give' say various authors (Wu K'ai-sheng, Yang Shu-ta, Wen Yi-to, Ch'en Meng-kia) on certain inscriptions and early text passages. — Refuted in LC par. 337. Cf. also par. 666 below.

666. *k i e* (*kǎd a*) 'armour' etc. Kt for *k' i*, *k' i e* (*k'iad*, *k'iat b*) 'to rest' says Lin Yi-kuang on Ode 211 phr. c.: "Where we rest, where we linger". — Unnecessary. *kǎd a*. has its extremely common Kt use for a homophonous *kǎd* 'great', thus c.: "We are (increased:) enriched, we are blessed", see Gloss 679.

Again on Shu: Tsiu kao phr. d. Lin says a. Kt for b.: "Then you can give yourself rest". Yü Sing-wu, on the other hand, took a. as Kt for *k a i* (*kǎd e*) 'to beg' (cf. paragr. 665). Refuted in Gloss 1672. d. = "Then you can yourself greatly take (recreations =) refreshments".

667. *k i e* (*kǎd a*) 'armour' etc. Kt for the word *o* (*ât b*) 'to stop, repress' says Yü Sing-wu on Chuang: Ma t'i phr. c.: "The horses know how to (stop:) get rid of the yoke-lock". — Reject. The ancient tradition has it that *n i* (*ngieg d*) stands for *n i* (*ngieg e*) 'to look askance' and that *kǎd a*. here is Kt for a word *k i a* (*kǎt*, so Sū Miao and Lu Tê-ming) 'obliquely', c. meaning: "the horses know how to look askance" (so Ts'uei Chuan).

The interpr. is somewhat uncertain, but Yü's theory is decidedly worse. Ma Sū-lun proposes that a. is a corruption of f., which would be equal to g. 'to move, to shake', and h. would mean "to (shake =) break the yoke-lock". A school example of wild philology.

668. *k i e* (*kǎd a*) 'armour' etc. Kt for *k i e* (*k'iat b*) 'solitary' says Chang Ping-lin (Siao hüe ta wen) on Tso: Chao 14 phr. c.: "to gather in the solitary ones" (those living alone, without family). — It is true that K'ung Ying-ta and Yen Shī-ku believed that b. has the meaning 'alone, solitary' in Ode 258 phr. d., but this was refuted in Gloss 995 (d. = "There is not an (integer =) undamaged body left"). We should then rather say that a. is Kt for *k i e* (*g'iat e*) which has a meaning 'unique, outstanding'. Lu Tê-ming, however, on phr. c. indicates the ordinary reading *k i e* (*kǎd a*) but records that another reading was Anc. *ká*, which means that *k i e* a. would be a corruption of *k o* (*kár f*) 'a single item'. This would suit the context here well. Now *k i e* a. and *k o* f. are frequently confused in the early texts, see in detail Gloss 2112 (Thus Shu: Ts'in shī phr. g. is quoted h. in Li: Ta hüe). In any case, the meaning of c.: "the solitary ones" is sure, a. and f. both being known from text passages (Gloss 2112), meaning 'solitary'.

669. *k i e* (*kǎd a*) 'armour, buffcoat' etc. When serving with this meaning (very common), Sū Hao (comm. on Shuowen), foll. by Chu Tsün-sheng, believes that a. is Kt for *k i a* (*kap b*) 'shell, buffcoat'. — Reject. The two words are merely synonymous.

670. *k i e* (*kǎd a*) 'itch; intermittent fever' Kt for b. 'second-day ague' (Shuowen) says Yüan-ti of Liang (ap. Lu Tê-ming) on Tso: Chao 20 phr. c. Yüan-ti reads b. Anc. *kái* (Arch. *kæg*); Ts'ie-yün reads it Anc. *kǎi* (Arch. *kæg*). — Reject. Some authors

believe that a. in the phr. c. is simply a corruption of the char. b. But b. is known from no pre-Han text.

671. *k i e* (*kəd a*) 'to come, reach to' Kt for *k i e* (*käd b*) 'boundary, limit' says Chu Tsün-sheng on Ode 191 phr. c. etc. — Unnecessary. *kəd* and *käd* are distinct but cognate words, see in detail Gloss 521.

672. *k i e* (*kəg a*) 'to warn; to be on guard, careful' Kt for *k i e* (*kəd b*) 'to come' says Ch'en Huan on Ode 302 phr. c. (believing that this was Mao Heng's idea, since he defines a. by d.). — Refuted in Gloss 1179. c. = "We are careful and quiet".

673. *k i e* (*kəg a*) 'to warn; to be on guard, careful' Kt for *k i* (*kɿək b*, same word as *k i* [*kɿək c*] 'urgent, pressing') says Tuan Yü-ts'ai on Ode 177, Ts'i version phr. d.: "We were thereby pressed". — a. is a short-form for *k i e* (*kəg e*) 'pressed, harassed', synonymous with b., c., and probably cognate to it. a. in d. was certainly never read *kɿək*. See Gloss 354.

674. *k i e* (*kəg a*) 'to warn; to be on guard, careful' Kt for *k a i* (*kəg b*) says Chu Tsün-sheng on Chouli: Ta p'u phr. c. For b. Shuowen gives the meaning 'remarkable' (no pre-Han text), which makes no sense here. — Cheng Hsüan records an "ancient" variant *h i e* (*g'əg d*) 'to alarm', i.e. to beat an alarm on the drum, and this word recurs wr. *h i e* (*g'əg e*) in Chouli: Ta sī ma. Evidently in phr. c. the a. is but a short-form for e., id. w. d.

Again, *k i e* (*kəg f*) 'to warn' (same word as a) Kt for *h i e* (*g'əg d*) says Yü Yüe on Yi: Kua 8 phr. g.: "The people of the town are not scared". — Unnecessary, g. = "The people of the town need no warning".

675. *k' i e* (*k'iat a*) 'to go away' Kt for *h i a* (*g'at b*) says Yang Shu-ta on Ode 149 phr. c., which would be equal to d. And, since b., which means 'wheel-axle cap with linch-pin', in Shuowen is defined as = e. 'the sound made by a carriage' (no text), the line c. would mean: "That carriage makes a carriage-noise". — Arbitrary and unnecessary, see Gloss 358. c. = "It is not that the carriage goes away".

676. *k' i e* (*k'ər a*) 'model, norm' Kt for *k i e* (*käd b*) 'boundary, limit' says Chu Tsün-sheng on Li: Ju hing phr. c.: "Future generations take him as their (limit, delimiting principle =) norm". — Reject. An inept attempt at etymology.

677. *k i e n* (*kan a*) 'villainous, adultery' etc. Kt for *k a n* (*kän b*) 'treacherous, disorderly, rebellious' says Chu Yu-tseng on Yi Chou shu: Pao tien phr. c.: "Men

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have ten [kinds of] rebelliousness". — Unnecessary. c. = "Men have ten [kinds of] villainies". a. and b. are cognate words.

678. *k i e n* (*kǎn a*) 'interval, middle' etc. Kt for *k a n* (*kǎn b*) 'shield, to knock against' etc. says Wang Yin-chī on Tso: Chao 26 phr. c.: "thus to offend against the former kings". In Tso: Chao 20 there is correspondingly: d. This Kt idea is old. On Tso: Siang 19 phr. e. Fu K'ien defines a. by f.: "to (run against:) expose us to trouble from the princes". — In c. one could still take a. in the well-attested sense of 'to find fault with, disagree with'; but the text ex. e. is decisive, the Kt a. for b. is here quite evident. Wang adduces several other corroborative instances, and his conclusion is plausible.

679. *k i e n* (*kǎn a*) 'writing slip' etc. Kt for *k i e n* (*klǎn b*) 'to select' says Chu Tsün-sheng on Tso: Siang 3 phr. c.: "He made a select army", and many other cases of a. = 'to select'. — a. is Kt for a row of homophonous (*kǎn*) words: 'to abridge', 'great', 'to examine' etc. (see GSR 191). The question is whether a. = 'to select' was such a Kt for a homophonous *kǎn* or for b. *klǎn*. A kind of support for the latter is that *k i e n* (*kǎn a*) seems to serve as Kt for *k i e n* (*kla n d*) 'to remonstrate' in Tso: Ch'eng 8 phr. e., which is a quotation of Ode 254 phr. f.: "Therefore I make that great remonstrance". But even this is not quite conclusive, for in e. the a. could stand for *kǎn g*. (within the same Hs series) which often means 'to find fault with', thus e.: "Therefore I make this great critique", and e. and f. may represent different text traditions. It seems safest, therefore, to pose a *kǎn* 'to select'; particularly since a. in the sense of 'to select' is very common indeed, and it seems improbable that it would have been read *klǎn* as Kt in dozens of cases.

Again, on Chuang: Keng Sang Ch'u phr. h. Ma Sü-lun says a. is Kt for b.: "Selecting the hairs before combing them", i.e. combing only a part of the hair. — Unconvincing, a. has here its common meaning of 'to abridge, summarily': h. = "treating the hair summarily in combing it", i.e. in a summary and careless way.

680. *k i e n* (*kǎn a*) 'writing slip' etc. Kt for *c h' a n* (*d'ian b*) 'to relinquish, to cede' says Ma Sü-lun on Chuang: T'ien yün phr. c.: "They found their food in the fields of carelessness and relinquishment". — Reject. *K o u - k i e n* is a natural binome: "They found their food in the fields of carelessness (levity, neglect)". *K i e n a*. in this binome is based on its common meaning 'to abridge, summarily'. The Sī-ma version had d. instead of a.; this, however, was merely a short-form for a.

681. *k i e n* (*k'ian, k'ǎn a*) 'lame' Kt for *w a n* (*g'wán b*) 'to complete, to achieve' says Chu Tsün-sheng on Chuang: Ts'iu shuei phr. c.: (Do not be pertinacious in your opinions), "then with Tao you will be greatly achieved". This because the Ts'uei version had d. instead of c. — The char. a. has been used for several homophonous words, *inter alia* 'difficulty' (Yi: Kua 39), and Kuo K'ing-fan and Wang Sien-k'ien follow this: (Do not . . . opinions), "[if you do] you will be in difficulties with (in opposition to) the Tao". The *h u a n* (*g'wán e*) of the Ts'uei version ordinarily means 'to wash' but it occurs in Huainan: Ts'i su in the binome f. 'level as a water surface'. Lu Tê-ming says Ts'uei defined it as = g.: "You will be (level with:) in harmony with the Tao". But Chang Ping-lin seizes upon the Huainan meaning

682. *ki en* (*kjǎn a*) 'to set up, to establish' Kt for b. in the sense of *kü a n* (*g'üwan c*) 'tired' says Sun Yi-jang on Mo: Hao ling phr. d.: "Take care that there is no weariness (loitering)". Again, on Yen-tsī: Wai p'ien pu ho king shu 8 phr. e.: "If one has received a charge and is (tired:) lazy in the work" Sun Yi-jang (Chai) likewise says a. Kt for c. Sun Chī-tsu had here proposed that a. was a corruption of f., and this would be Kt for g. which was "similar in sound"; he would correct e. into h. This is unacceptable since *tai f.* was *d'əd* but *tai g.* was *d'əg*.

683. *ki en* (*g'ǎn a*) 'strong' Kt for *si en* (*dzi an b*) 'covetous' says Chu Tsün-sheng on Sün: Ai Kung phr. c.; this because Yang Liang paraphrases a. by d. Thus: "Thus: 'The covetous ones are greedy'". — Reject. Ho Yi-hang affirms that a. has no such meaning as *t'an e*. 'greedy' and believes that e. in c. is simply a wrong character. In fact, in a similar passage in Han Shī wai chuan we find f. It is, however, not necessary to suppose a text corruption. *t'an e*. could by extension mean 'desiring much, ambitious'; c. = "The strong ones are ambitious".

685. *kien* (*kian* a) 'to see' Kt for *kien* (*kǎn* b) 'interval' says Pi Yüan on Mo: Pei ch'eng men phr. c.: (Between the pegs) "there is an interval of one inch". —

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Unnecessary. c. could mean: (Between the pegs) "it is visible (i.e. an open space where one can look through) one inch". If a. is not simply a corruption of d.: "There is a width of one inch", which Yü Sing-wu proposes.

686. *kien*, *hien* (*kian*, *g'ian* a) 'to see; to appear, to be visible' Kt for *h u a n g* (*xmwang* b) 'a covering' (over a coffin) says Chu Tsün-sheng on Yili: *Ki si li* phr. c.: "One places the utensils at the side and adds the covering" (over the coffin). This would, of course, be no phonetic Kt but a corruption of the char. b. into a., made by ignorant copyists. But matters are much more complicated. Cheng Hsüan asserts that a., by Lu Tê-ming read *hien* (*g'ian*) means 'covering over the inner coffin', which is quite possible, the idea being 'the visible [thing]', the show-piece, the covering concealing the coffin. But there are four passages which should be examined together:

c. above: "One adds the covering" (Yili).

d.: "They were placed between the covering [and the outer coffin]" (Li: Tsa ki).

e.: "They were mixed with two bowls of liquor (Li: Tsi yi).

f.: "It was mixed with the blaze of dried southernwood" (Li: Tsi yi).

These are Cheng Hsüan's interpretations, curiously inconsistent. In c. and d. the a. (*g'ian*) is taken to mean 'the covering', and in d. the *k ä n* h. following a. is taken as the ordinary postposition 'between'. In f. the word a. alone and in e. the phr. g. are both taken to be equal to a word i. 'to mix', which is entirely unknown from other texts. Thus the characters g. would be *hien-kien* "between the covering" in d. but one word *hien* (wrongly cut up into two graphs) in e.

All this inconsistency is plainly impossible. Wang Fu-chi, coming to the rescue, proposes that the meanings of the four lines are correctly given above, the a. read *g'ian* 'covering' in c. and d., and the same *kian*, *g'ian* a. being Kt for *kän* h. 'to insert, to mix' in e. and f. The appearance of the binome g. in e. is then a corruption, the second part (h) having to be struck out. This might seem reasonable; the superfluous *kän* h. in phr. e. may be a glossist's expl. of a. here.

But there remains the improbability of the proposed Kt *kian*: *kän*. Possibly a. had the reading *g'ian* in all instances: In c. and d. "the visible [thing], the covering". In e.: "(Visibly:) conspicuously (decoratively) they were mixed with two bowls of liquor". In f.: "Visible (conspicuous) in the light of (burning) southernwood".

687. *kien* (*kên* a) 'difficulty, distress' Kt for *c h' i* (*i'æg* b) 'cooked millet' says Yü Yüe on Shu: Kao Yao mo (Yi Tsi) phr. c.: "I gave to the multitudes the cooked-grain foods". — Reject. Yü's long "phonetic" analysis reveals a formidable ignorance. For the interpr. of the much discussed phr. c. see Gloss 1315. c. = "I gave to the multitudes the hard-gotten foods" (sc. the cultivated grains).

688. *kien* (*klam* a) 'to look, to inspect' Kt for *t a n* (*d'am* b) 'to eat, to swallow' says Yü Yüe on Kuan: Chou ho phr. c.: "Do not feed on slander". — Reject. c. = "Do not (look into:) consider slander".

689. *kien* (*klam* a) 'to look, to inspect' Kt for *k i e* (*kæg* b) 'to guard against' etc. in the sense of c. 'warning' says Ma Sü-lun on Chuang: Tao Ch'i phr. d.: (His painful afflictions and his delightful relaxations) "give him no warning for his body". — Reject. c. = (His . . . relaxations) "he does not examine them in his body",

i.e. he does not realize their real origin within himself but believes that they are external things that affect him.

690. *k'ien* (*k'em a*) 'to abridge, to reduce' Kt for *k'an* (*k'am b*) 'to kill' says Chu Tsün-sheng on Tso: Wen 17 phr. c.: "He could kill Hou Süan-to". — Unnecessary and arbitrary. c. = "He could reduce [the power of] Hou Süan-to".

691. *k'ien* (*k'ian a*) 'to send, to send off' Kt for *süan* (*siwan b*) says Chu Tsün-sheng on Tso: Hi 23 phr. c. — Reject. This curious gloss of Chu's is caused by Shuowen. Hü Shen there defines *süan b.* as meaning *a.*, and the diligent expounders of Shuowen (Tuan Yü-ts'ai and others) have no other text that could be adduced in support than Tso: Chao 1 phr. d.: "If you do not go away, I fear that you will be sent away". But Tu Yü naturally and correctly explains the *süan b.* here as = *e.* (common): "I fear that you will be found fault with". Thus no meaning 'to send away' can be proved for *b.*, and *a.* has, of course, never been pronounced *siwan*. In c. *k'ien a.* has its regular reading and meaning: (They planned) "to make him drunk and send him off".

692. *k'ien* (*g'ian a*) 'to kill' Kt for *kin* (*kien b*) 'cautious, careful' says Chu Tsün-sheng on Tso: Ch'eng 2 phr. c.: "They reverentially take oracle from the dead princes" and many other early phrases in which *a.* means 'reverential'. — Unlikely. This is an extension of meaning, the word *a.* still read *g'ian*: "killingly" = 'scared to death, awe-struck > reverential'.

Again, when *a.* means 'to kill' (common) Chu Tsün-sheng believes that it is Kt for *k'an* (*k'am d*) 'to kill'. — Reject. The reading *g'ian* is well attested.

693. *k'ien* (*k'ien, k'an a*) 'solid' Kt for *shen* (*shien b*) 'to be careful' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: "If you are careful about your likings and dislikings". — Unlikely. Sī-ma Piao takes *a.* as Kt for the homophonous *k'ien* (*k'ien d*) 'to pull, to drag', and most comm. agree that it means *e.* c. = "If you (pull away:) discard your likings and dislikings".

694. *k'ien*, *k'in* (*g'iem, g'iam a*) 'black' Kt for *k'ing* (*g'liang b*) 'to black-brand [face of criminal]' says Yü Sing-wu on Hanfei: Kien kie shī ch'en phr. c.: (Yü Jang then) "black-branded himself and cut his nose". — Reject. The meaning is correct, but *a.* has its ordinary reading: "He (blackened =) black-branded himself". Ku Kuang-k'i had only proposed that *a.* should be corrected into *b.*, but Yü insists that it is a phonetic Kt, which is excluded. Lu Wen-ch'ao, on the other hand, points out that certain text versions had *d.* and believes that *a.* is Kt for this *k'ien* (*g'iam e*) 'to pinch' which makes poor sense; *g'iam e.* in *d.* is, on the contrary, Kt for *g'iem a.*

見 *d* 實見閉 *c* 見閉以俠瓶 *f* 見以蕭光 *g* 見閉 *h* 閉 *i* 關 687 *a* 艱
b 饑 *c* 橋奏庶艱食 688 *a* 監 *b* 啗 *c* 毋監于諫 689 *a* 監 *b* 戒 *c* 警
d 不監於體 690 *a* 減 *b* 錢 *c* 克減侯宣多 691 *a* 遣 *b* 選 *c* 醉而遣之
d 弗去懼選 *e* 數 692 *a* 虔 *b* 謹 *c* 虔 *d* 於先君 *d* 錢 693 *a* 擊 *b* 慎
c 擊好惡 *d* 率 *e* 引去 694 *a* 黔 *b* 黥 *c* 乃自黔割 *d* 自鉗 *e* 鉗 695

695. k'ien (*k'liam* a) 'modest, to yield' Kt for kien (*kem* b) 'to abridge, to reduce, moderate' says Chu Yu-tseng on Yi Chou shu: Wu ch'eng phr. c.: "Those in high positions are not to be reduced (to a lower one)". — Reject. Chu adduces Li: Yüe ki phr. d.: "In regard to the rites it is essential that they are (restricted:) sparing", which in Shī ki: Yüe shu is rendered e.: "that they are modest". Sī-ma Ts'ien, when quoting, often replaces a word in a classical text by another of his own choice and his formulation is not to be taken as a variant text. There is no reason for reading a. like b. nor *vice versa*. Thus c.: "Those in high positions are not to be (yielding:) giving up [their positions]".

696. k'ien (*k'liam* a) 'to hold in the mouth' (ex. in Ta Tai: Hia siao cheng) Kt for yen (*iam* b) 'fed up, satisfied' or for k'ie (*k'iap* c) 'satisfied, contented' says Chu Tsün-sheng on Ts'ê: Wei ts'ê phr. d.: (Prince Huan of Ts'i) "In the middle of the night was still not contented" and some analogous phrases. Further, k'ien (*k'liam* e) 'dissatisfied' (ex. in Li: Fang ki) Kt for b. or c. 'satisfied' says Chu on Meng: Kung-sun Ch'ou, shang phr. f.: "If the conduct gives no satisfaction in the heart" and similar phrases. Similarly, on Chuang: T'ien yün phr. g.: "When they (sc. the fine clothes) all had been removed, thereafter he was satisfied". Ma Sü-lun says e. is Kt for c. — Chu's first speculation (a. Kt for *iam* b) should be rejected. On the Chuang phr. g. Lu Tê-ming says that e. is Anc. *k'iep* with text variant a., same sound, and this, of course, is applicable also to the Meng ex. f. An Anc. *k'iep* can derive from an Arch. *k'iap* (= c.), with these authors. But, on the other hand, it may derive from an Arch. *k'liap*, revealed by the Phonetic in the characters (h. *kliam*). The latter alternative seems more probable, since everywhere (5 cases adduced by Chu Tsün-sheng under a. and f.) characters with Phon. h. are used and not the allegedly "proper" char. c. (When Tuan Yü-ts'ai says that a. in the sense of 'to hold in the mouth' is Kt for hien (*g'am* i), this is arbitrary and unnecessary).

697. kin (*kien* a) 'attentive, careful' Kt for kie (*kiet* b) 'to tie, knot' says Yü Yüe on Ku-liang: Huan 3 phr. c. which would stand for d., which is the corresponding formulation in Kung-yang: (Anciently one made no written treaties), "one gave binding words (sc. oral agreements) and retired". — Unconvincing because of the phonetic discrepancy. There were two different text traditions. a. = "one formulated carefully one's words (of agreement) and retired".

Again, on Kuan: Kin ts'ang phr. e. Yü Yüe says a. is Kt for b. (referring to the preceding case for support): "to be (tied to:) closely united with one's henchmen". — Reject. e. = "To pay careful attention to one's henchmen".

698. kin (*kien* a) 'kerchief' Kt for k'i (*g'iar* b) 'banner' says Yang Shu-ta on the Shī Twei Kuei inscr. phr. c.: "I give you your grandfather's flag". — Possible. Yang adduces several tempting parallels, especially Shan Ting inscr. phr. d. Kuo Mo-jo takes a. to stand for e. 'knee-covers', which would likewise have good parallels; yet the inscr. graph is unmistakably a., not e. There remains the possibility that a. has its own reading and value: "I give you your grandfather's kerchief".

699. kin (*kiam* a.) 'not' Kt for b., again Kt for k'a n (*k'am* c) 'able, to bear, to sustain, adequate, acceptable' says Lin Yi-kuang on Ode 20 phr. d.: "May it be an acceptable one", sc. suitor, one which I could accept, even if not an ideal hus-

band (cf. stanza 1, phr. e., Lin Yi-kuang = “May it be an [auspicious:] excellent one”). Yang Yang Shu-ta would improve this by taking *k' a n* = *k' a n shī f*. to be a binome: “an adequate gentleman” (quoting Lü: Pao keng phr. g.). — Arbitrary and unnecessary. The whole idea that *a shī* ‘gentleman’ should be understood after *ki* in e. and after the pretended *k' a n* of c. is forced and unlikely. See in detail Gloss 52. d. = “May it come to its being now” (sc. the proposal of marriage).

700. *kin* (*kl̥iəm a*) ‘to prohibit’ Kt for *kin* (*g'̥iəm b*) says Yang Liang (with hesitation, quoting some predecessor) on Sün: Fei shī er tsī phr. c. The b. properly means ‘single shroud’ but it often serves for *kin* (*g'̥iəm d*) ‘string or band for fastening garments, sash’. Though the preceding *ying* means ‘cap-string’ and *ying-kin* would thus seem to be a binome = ‘cap-string’, Yang (because of parallelism with the following phr. e.) takes *ying* as subject and *kin-huan* as predicate: c. = “Their cap-strings are sash-like and slack”. — Plausible. When Liang K'i-hiung turns it thus: “Their cap-strings and sashes are slack” he misses the parallelism with e.

Again, in Shu: Yü kung, the orthodox text has the phr. f., whereas Cheng Hsüan's version read g., and Chu Tsün-sheng believes that h. is Kt for i., with the same interchange of the Phonetic series as above. *lin i*. ‘a kind of precious stone’ was Arch. *gliəm* but *hien h*. ‘a precious stone’, unknown in other pre-Han texts, is read Anc. *γām* = Arch. *g'em* in Kuangyün, so Chu's idea is not convincing. There were probably two divergent text traditions.

701. *kin* (*kl̥iəm a*) ‘to prohibit, to restrain’ Kt for *kiu* (*k̥iōg b*) ‘to relieve, to save’ says Ma Sü-lun on Chuang: K'ie k'ie phr. c., this because Shuowen defines b. as = d. — Reject. Hsü Shen's definition refers to a famous Lun yü passage (e.: “can you not stop him”, Ma Jung b. = d.), but this circumlocution is quite unnecessary in phr. c.: “The terrors of the axe cannot restrain them”.

702. *k' i n* (*g'̥iən a*) ‘clay’ (Shuowen; same word as b., ex. of this in Li: Yüe ling; also wr. c. in Li: Nei tsé) is really a Kt application of a. read *k i e n* (*k̥en*) ‘difficulty, distress’, id. w. d., see GSR 480.

This a. recurs in Kuan: Wu hing in a phr. e., on which Yin Chī-chang has the laconic gloss: a. = f. Chu Tsün-sheng (because of this gloss) takes a. as a short-form

a 謙 b 減 c 爵位不謙 d 禮主其減 e 禮主其謙 696 a 嘆 b 馱 c 愜
d 夜半不嘆 e 慊 f 行有不慊於心 g 盡去而後慊 h 兼 i 銜 697 a
謹 b 結 c 謹言而退 d 結言而退 e 謹其忠臣 698 a 巾 b 旂 c 易女
乃且巾 d 易女乃且旂 e 市 699 a 今 b 殲 c 堪 d 迨其今兮 e 迨其
吉兮 f 堪士 g 堪士不可以驕恣有也 700 a 禁 b 紕 c 其纓禁緩 d
衿 e 其容簡連 f 球琳 g 球玲 h 玲 i 琳 701 a 禁 b 敕 c 斧鉞之威
弗能禁 d 止 e 汝弗能救與 702 a 豈 b 瑾 c 謹 d 艱 e 修築水土以

for g.: “He orders well the water and the soil (sc. in the realm) and so he waits for Heaven’s (efforts:) sincere help”. But an older idea was that a. here was Kt for a homophonous *k’i n* (*g’iɛn*) ‘time, season’: “. . . and so he waits for Heaven’s seasons”. Chang Ping-lin has seized upon this idea, taking a. as Kt for *ki* (*kiər h*) ‘little, a few’ which would also have a meaning i. ‘time’. But this latter sense has been fully refuted in par. 605 above and in Glosses 608 and 1307.

In fact, Yin Chi-chang’s gloss a. = f. may show that in e. he punctuated after *t’i e n* ‘Heaven’: “. . . and so waits for Heaven”, and carried a. to the next line j., in which case it is simply a short-form for *kin* c.: k. = “He carefully (goes back to:, scrutinizes his (intestines:) inner self”. This is confirmed by the rhythm, a series of 4-syllabled phrases: *siu kai shuei t’u — yi tai hu t’ien — kin fan wu ts’ang — yi shī pu ts’in — chī sī chī hia — yi kuan ti wei*, etc. Hence the meaning ‘time’ for a. should be expunged from GSR 480. 703. *k’i n* (*k’iəm a*) ‘intense; respectfully attentive’ etc. Kt for *k’a n* (*k’əm b*) says Chang Ping-lin on Chuang: Keng Sang Ch’u phr. c. The b. would here not have its ordinary meaning: ‘able to bear, to be capable of’ but, with Shuowen, b. = d. ‘the soil protruding, a mound, a height’. Phonetically this is possible (a personal name e. in Chuang: Ta tsung shī is given as f. in Huainan), but b. never occurs in this sense in pre-Han texts, nor can c. reasonably be interpreted with this meaning of (a. =) b. Yü Yüe takes a. as short for g. = h. ‘to set forth’ (text ex. in Chouli) within the same Hs series: c. = “The Tao (Way) is that which its Tê (work-ing power) displays (reveals)”, which is certainly preferable.

Again, in Shu: Li cheng phr. i., Chuang Shu-tsu had taken *k’iəm a*. as Kt for *y e n* (*ngiəm j*) ‘severe’ (“God severely punished him”) which is unacceptable, and Sun Sing-yen (followed by Wu K’ai-sheng) a. = g. But the meaning of this g. does not suit the phrase, and I have proposed that a. here is a corruption of *k’a n* (*k’əm k*), or else a. Kt for this ‘to kill’: i. = “God (killingly punished =) punished him by death”, see Gl. 1946.

704. *k’i n* (*g’iəm a*) ‘bird; animal; to catch’ Kt for *h i n* (*χiəm b*) ‘to set forth, to display’ says Chang Ping-lin on Chuang: Sū Wu Kuei phr. c., but not in this regular meaning of b.: since in Chouli sometimes an “old text version” has d. instead of the b. of the orthodox version, and since this d. in comm. on Li: Yüe ki by Cheng Hūan is defined as = e. ‘covetous’, our *k’i n - t’a n* is phr. c. is a binome of synonyms, a. standing for b. standing for d. = e. A droll example of bad philology. c. = (to practise goodness and righteousness is not disinterestedly sincere), “it will be [like] borrowing the instruments of those who are greedy in their hunting” (sc. it serves the ends of one’s own cupidity).

705. *kin g* (*k’iǎng a*) ‘boundary, limit, end, in the end’ Kt for *kin g* (*g’iǎng b*) ‘strong’ etc. says Lu Wen-ch’ao on Yi Chou shu: Tu hūn phr. c.: “He promotes the strong ones”. Chu Yu-tseng remarks that in Chu Ch’u wen phr. d. the b. is Kt for a. — Plausible. As pointed out by Wang Nien-sun, in Mo: K’i shī phr. e. “powerful warriors” a. is likewise id. with b.

Again, on Ode 264 phr. f. Yü Sing-wu would take a. as Kt for b.: “The calumnies are first (b:) strongly contradictory”. But the line, as shown in Gloss 958 (cf. Gloss

601) has an entirely different purport; a. here means 'to the end, entirely' (corresp. to g. in Ode 198 phr. h.) f. = "The calumnies are first entirely disregarded".

Again, on Ta Tai li: Wei tsiang kün Wen tsī phr. i. Sun Yi-jang says a. is Kt for b.: "He makes strong his virtue". — Unnecessary. With Wang P'ing-chen k i n g a. means 'go to the end': "He exerts to the utmost his virtue", and no Kt speculation is needed. It should be added that when Chu Tsün-sheng says *kiǎng* a. in its fundamental sense of 'boundary' is Kt for k i a n g (*kīang* j.) 'boundary', this is, of course, quite wrong; the two words are merely cognate.

706. k i n g (*kīǎng* a) 'hill; capital city; great' etc. Kt for k e n g (*kǎng* b) 'cyclical character' in the sense of k e n g (*kǎng* c) 'to prolong, continue' (b. for c. in Ode 203) says Yang Shu-ta on the Shī Li Kuei inscr. phr. d.: "Now I renew and prolong your charge". — Sun Yi-jang takes a. here in its well-attested sense of 'great' (Sun = e.): "Now I renew and (make great:) exalt your charge", which is preferable since it demands no Kt speculation.

707. k i n g (*kīǎng* a) 'bright, great' etc. Kt for k i a n g (*kīang* b) 'boundary, limit' says Yü Sing-wu on Ode 250 phr. c., paraphrasing d.: "He established boundaries for the ridge". — This simply skips the particle n a i and thus construes the line wrongly (k i n g and k a n g are both verbs). The Kt proposed is unnecessary. c. = "He measured by the (light conditions:) shadow and (ridged:) made use of the ridge" (sc. for the measuring). Wen Yi-to believes that a. is Kt for k i u n g (*kiweng* e) 'distant', which would make the line impossible to construe.

708. k i n g (*kīǎng* a) 'bright; great' etc. Kt for k u a n g (*kwáng* b) 'wide' says Ma Juei-ch'en on Ode 303 phr. c., where d. would stand for e.: "k u a n g west and east and y ü n north and south is the River". — Refuted in Gloss 1187. c. = "The great (circle =) encircling boundary was The River".

709. k i n g (*kīǎng* a) 'bright, great' etc. Kt for k i u n g (*kiweng* b) 'distant' says Wen Yi-to on Ode 44 phr. c.: "Floating on it goes far away" (some other explanations were refuted in Gloss 125). — Reject. Wang Yin-chī correctly says that a. here is a short-form for k i u n g (*kīwǎng* d.) 'distant, far away', which occurs in Ode 299 phr. e.: "Far away are those Huai tribes" (again fully discussed in Gloss 125). When on Ode 218 phr. f. Wen Yi-to again says that a. is Kt for b.: "the road that goes far away", it would be possible to take a. as serving for d., with this

待乎天堦 f 誠 g 勤 h 幾 i 期 j 反五藏 k 謹反五藏 703 a 欽 b 堪
c 道者德之欽也 d 地突 e 堪坏 f 欽負 g 厥 h 陳 i 帝欽罰之 j 嚴
k 戡 704 a 禽 b 厥 c 且假夫禽貪者器 705 a 竟 b 競 c 揚舉力竟 d
偏梧邊競 e 竟士 f 諧始竟背 g 既 h 僭始既涵 i 竟其德 j 疆 706
a 京 b 庚 c 膺 d 今余唯纁索乃令 e 崇 707 a 景 b 疆 c 既景乃圖
d 既經畫其高圖 e 同 708 a 景 b 廣 c 景員維河 d 員 e 運 709 a
景 b 同 同迥 c 汎汎其景 d 憬 e 憬彼淮夷 f 景行行止 710 a 景綱

same meaning. But a. balances a k a o 'high' in the preceding line, and in f. it is therefore better taken as = 'great': "The great road, I travel it" (for other interpr. see Gloss 703).

710. king (*k'ǎng* a) 'bright, great' etc. Kt for k' i u n g (*k'iweng* b) 'single slip-over garment made of hemp' (for the two meanings 'single' and 'hempen' of the word see in detail Gloss 164) says Hiung P'eng-lai followed by Wen Yi-to on Yili: Shī hun li phr. c.: "The duenna applies (sc. on the bride who starts the journey) the single garment of hemp". — Reject. Cheng Hūan had defined the king a. here in c. as id. w. the ming yi d. 'gown of (brightness:) cleanness' occurring in other texts (Lun: Hiang tang; Yili: Shī sang li), here donned to protect against dust. c. = "The duenna applies the (brightness:) gown of cleanness".

711. king (*g'ǎng* a) 'strong; to contest' etc. when meaning 'strong' (common) is Kt for k' i n g (*g'ǎng* b) 'strong' says Chu Tsūn-sheng. — a. and b. are cognate words; a. is not Kt for b. nor *vice versa*. Other phases of the same word stem is king (*k'iang*, *g'iang* c.) 'strong' (Ode 190) and k' i a n g (*g'iang* d) 'strong' (common).

712. king (*g'ǎng* a) 'strong; to contest' etc. Kt for k i a n g (*k'iang* b) 'boundary, limit' says Yang Shu-ta on the Yin Yu inscr. phr. c.: (May you be) "for times unlimited in your task (charge)". He compares that with Shu: Ta kao phr. d.: "I have succeeded to boundless and greatly numerous tasks" (see Gloss 1588, where other interpr. of d. have been refuted). — Plausible.

713. king (*kieng* a) 'norm; to regulate' etc. Kt for h i n g (*g'ang* b) 'to go' etc. says Ma Sū-lun on Chuang: Ts'i wu lun phr. c.: "(gone:) past ages". — Reject. *kieng* a. itself is well attested in the sense of 'to go along: to pass': c. = "past ages, successive ages". No Kt required.

714. king (*kieng* a) 'road, to pass on' in the binome king - t' i n g b. Kt for y i n g (*d'iang* c) 'pillar' says Yü Sing-wu on Chuang: Siao yao yu phr. d.; t' i n g (*d'iang* e) 'court' would stand for t' i n g (*d'iang* f) 'stalk' and the supposed binome y i n g - t' i n g g. would mean "pillar and stalk" (one very large, one very small =) 'difference, disparateness'. Thus phr. d.: (In their words) "there is great disparateness", they are unreconcilable. In support Yü adduces Chuang: Ts'i wu lun phr. h.: "If we take a stalk (i.e. a small object) and a pillar (a large object)" (a leper and a [Si-shī =] beauty), i.e. strongly contrasting objects. — Reject. *kieng* a. cannot be Kt for a *d'iang* c. But one might turn the idea round in an exactly opposite way: The Si-ma Piao version inst. of a. read king (*kieng* i) 'stalk' and t' i n g (*d'iang* e) may stand for t' i n g (*d'iang* j) 'a staff' (same Hs series), thus a binome king - t' i n g k. (small stalk: big staff), again meaning 'disparateness'. Fang Yi-chī tries another way to construe the "contrast" idea, taking a. as equal to king (*kieng* l) 'small path' which would be a strong contrast to the fine e. 'court' (In their words) there is great (path: court =) disparateness". These are all desperate attempts (deviating from Lu Tê-ming's reading). — The early commentators (Li Yi, Ch'eng Hūan-ying) take the binome king - t' i n g b. to mean 'rushing on, impetuous': d. = (In their words) "there is great impetuousness (rashness)". It may, in fact, be suggested that the binome should be m. The first syllable, l., often means 'a

short-cut', conveying the idea of 'haste'. The second, *t'ing* (*d'ien* n) 'metal rod' functions as Kt for a *t'ing* (*t'ien*g, so Lu Tê-ming) 'to rush' in Tso: Wen 17, and the ancient commentators are thus confirmed; d. = (In their words) there are greatly (short-cuts:) rashness and (rushing:) precipitancy".

715. *king* (*k'ien*g a) 'briar, thorny' Kt for *tsing* (*ts'ien*g b) 'pennon' says Kuo Mo-jo on the Shī Hu Kuei inscr. phr. c.: "(Horse's) belt-straps and pennons", which would be equal to Tso: Ai 23 phr. d. "pennons and belt-straps". — Reject. The phr. c. remains obscure.

716. *king* (*k'ien*g a) 'to pity': the char. a., originally read *k'in* (*g'ien*) 'lance-shaft' Kt for *g'ien* 'to pity' (riming in the *-en* class in the Odes) and various other homophonous (*g'ien*) words: 'respectful; dignified; vigorous: boastful' (see GSR 369) has been secondarily applied to a word *k'ien*g 'to pity' (common). But in its original reading *g'ien* it often serves as Kt for *kuan* (*kwen* b) 'widower', see Glosses 477, 748. When, from meaning 'lance-shaft', a. has been borrowed for 'to pity', Tuan Yü-ts'ai, followed by Chu Tsün-sheng and Ma Sü-lun, proposes that it is Kt for *lien* (*lien* c) 'to pity' — to be rejected. When it has been borrowed for 'boastful', Chu Tsün-sheng proposes that it is Kt for *yin* (*d'ien* d) 'to stretch' — to be rejected. When it has been borrowed for 'dignified', Chu proposes that it is Kt for *k'ien* (*k'ien* e) 'solid, firm' — unnecessary.

When a., properly char. for *g'ien* 'lance-shaft' and then Kt for *g'ien* 'to pity', had come to be used for the synonymous *king* (*k'ien*g) 'to pity', this latter reading has in later praxis been applied also to those other homophones above: 'respectful' etc., a very curious procedure.

717. *k'ing* (*k'iweng* a) 'slanting' etc. Kt for *k'uei* (*k'iweng* b) 'a step' says Cheng Hüan on Li: Tai yi phr. c.: "a step (taken with both feet)". — Plausible. In Ta Tai li: K'üan hüe we have correspondingly d. In Sün: K'üan hüe the Kt is elucidated by addition of a radical : e.

Chu Tsün-sheng, instead, thinks that a. in c. is Kt for *k'i* (*k'ia* f) 'one-footed' (ex. of this in Kyü: Lu yü, hia). — Reject. Similarly, when a. is Kt for a homophonous *k'iweng* 'an area of a 100 mou' (ex. in Lü: Kuo li), Chu Tsün-sheng proposes that a., instead, is Kt for *ki* (*kia* g) 'odd piece of land'. — Reject. Chang Ping-lin, on the other hand, thinks that in this case *k'iweng* is Kt for *hi* (*g'iweng* h) 'an area of 50 mou' (Meng), 'an area' (Chuang). This is more tempting because of the parallelism: a. Kt for b. (Phon. i.). a. Kt for h. (Phon. i.). Yet the ancient tradition always has it that the word 'area of 100 mou' was to be read exactly like 'slanting' (*k'iweng*).

裝額 c 姆加景 d 明衣 711 a 競 b 勳 c 競 d 疆 712 a 競 b 疆 c 亡
競在服 d 嗣無疆大歷服 713 a 經 b 行 c 經世 714 a 逕 b 逕庭 c
極 d 大有逕庭 e 庭 f 蓮 g 極蓮 h 舉蓮與極 i 莖 j 挺 k 莖挺 l 徑
m 徑挺 n 挺 715 a 荊 b 旌 c 樂荊 d 旌繁 716 a 矜 b 鯨 c 憐 d 引
e 擊 717 a 頃 b 跬 c 頃步 d 跬步 e 頃步 f 跬 g 畸 h 哇 i 圭 718

718. *k'ing* (*k'ieng* a.) 'musical stone' Kt for *k'ien*, *hien* (*k'ian*, *g'ian* b) 'to be visible, to be like' says Tuan Yü-ts'ai on Ode 236, Han version, phr. c.: "She looked like a younger sister of Heaven", where the Mao version has d. — Reject. a. was used Kt for a homophonous word *k'ieng* 'to be like', merely synonymous with b., see Gloss 775. The word *k'ieng* 'to appear' occurs wr. e. in Hanfei: Wai ch'u shuo, shang.

719. *kiu* (*k'üŋ* a) 'nine' Kt for *kiu* (*k'öŋ* b) says Chu Hi on Lun: Hien wen phr. c. but not in the primary sense of b. 'to twist, to plait' but meaning d. 'to inspect': "Huan Kung for inspection convoked the feudal princes". — b. certainly can be used (ex. in Chouli) for a homophonous *k'öŋ* 'to examine' (Chu Tsün-sheng here says *k'üŋ* a. Kt for *tók* d., which is impossible), but this is farfetched here. *k'öŋ* b. can also serve for a homophonous *k'öŋ* 'to collect', as in Tso: Hi 24 phr. e.: "He brought together the whole clan in Ch'eng Chou" (Tu Yü: b. = f. 'to gather, collect'). *Kiu* - *ho* is here a binome of synonyms and it is very tempting to apply this in c. as well. Or else, a. could be a short-form for *kiu* (*k'öŋ* g) 'to assemble, to bring together'. Yet the idea expressed in the Lun text is precisely that Huan Kung had for a long time the political sway, and there is no reason why c. should not mean: "Huan Kung 9 times convoked the feudal princes". The line c. recurs exactly so written in Tso: Siang 11, cf. Tso: Chao 1 phr. h.: "You have twice convoked the princes and thrice convoked the dignitaries".

720. *kiu* (*k'üŋ* a) 'nine' Kt for *kiu* (*k'öŋ* b) 'to help, to save, to relieve' says Ma Sü-lun on Chuang: T'ien hia phr. c., adding that b. acc. to Shuowen means d. 'to stop'. — Unnecessary and arbitrary. For c. there was a variant text e., and Lu Tê-ming correctly says that *k'üŋ* a. is Kt for *kiu* (*k'öŋ* e) = f. 'to assemble, bring together': "He (sc. the Great Yü) united all the streams of the world" (sc. into an irrigation system).

721. *kiu* (*k'üŋ* a) 'long, a long time' Kt for *kia o* (*k'ioŋ* b) 'to straighten' says Wang K'ai-yün on Yi: Kua 32, phr. c.: "One can (straighten:) correct [oneself] and attain to the proper mean". — Unlikely. Since this is the Kua Heng d. 'constant, durable', it stands to reason that a. here has its ordinary meaning: "It is possible to (stay long:) abide in the proper mean".

722. *kiu* (*k'üŋ* a) 'a stable' (b. = c. = a.) Kt for *t si u* (*dz'ioŋ* d) 'to go to' says Kuo Mo-jo on the Shu Ts'i Ts'i Ting inscr. (K'ao ku hüe pao 1960 p. 1) phr. e.: "The King went to the X great room". — Reject. A dreadful speculation.

723. *kiu* (*g'üŋ* a) 'old (not new), for a long time' Kt for *kiu* (*k'üŋ* b) 'long, a long time' says Chu Tsün-sheng on the frequent cases where a. means 'for a long time', e.g. Shu: Wu yi phr. c. — a. was certainly never pronounced *k'üŋ*. The two words are cognate, two aspects of the same word stem.

724. *kiu* (*g'üŋ* a) 'old (not new), for a long time' Kt for *kiu* (*g'ioŋ* b) 'calamity' says Chuang Shu-tsu on Shu: Wei ts'i phr. c. — Refuted in Gloss 1510, where this intricate passage, interpreted in a great many ways, is discussed in detail. c. = "I long ago said that one would injure you".

725. *kiu* (*k'öŋ* a) 'to twist, to plait' Kt for a word *kia o* (*k'ioŋ*) 'elegant, beautiful' later wr. b., in Ode 143 phr. c.: "How easy and beautiful", see Gloss 1, and in

Ode 7, one version, phr. d.: “The elegant warrior”, see Gloss 26. In ode 291 phr. e. it has its fundamental meaning: “Their bamboo hats are plaited”, though attempts have been made to take it here as well as Kt for various words, see Gloss 1130.

726. *k i u* (*kjōg* a) ‘to twist, to plait’ Kt for *k’ i u* (*g’jōg* b) ‘urgent, pressing’ says Wang K’ai-yün on Chouli: Ta tsai phr. c.: (with the punishments) “he (presses:) castigates the people”. — In Chouli: Ta sī k’ou we find an analogous phr. d., and here Cheng Hūan defines a. by e. ‘to examine and distinguish’: “With the five [kinds of] punishments he (investigates:) controls the people”. a. is then Kt for a homophonous *kjōg* ‘to examine, distinguish, control’. The Kt proposed by Wang is not preferable to the ancient tradition codified by Cheng Hūan.

727. *k i u* (*kjōg* a) ‘to twist, to plait’ Kt for *l i a o* (*gliog* b) ‘clear, limpid’ says Chang Ping-lin on Kuan: To ti phr. c., where *l i e* d. would be short for *l i e* e.: (In the third month when Heaven and Earth are dry) “and when the water is clear and limpid”. — Plausible.

728. *k i u* (*kjōg* a) ‘to twist, to plait’ Kt for *k i u* (*kjōg* b) ‘to go to the end, in the end’ says Chu Tsün-sheng on Kyü: Lu yü phr. c.: “In the end (sc. at the autumn equinox) they (reverence:) respectfully attend to the (d.:) configurations on Heaven”. — Wei Chao defines *k i u* a. as = e. ‘respectfully’, thus taking *k i u* - *k’ i e n* as a synonym-binome; but no such meaning of *k i u* can be supported by parallels. Chu’s idea is worth consideration. Yet a. is fairly well attested as used for *kjōg* ‘to examine’ (see par. 725 above) and it seems safer to apply the same here: “They examine and respectfully attend to the configurations on Heaven”.

729. *k i u* (*kjōg* a) ‘down-curving’ or *l i u* (*gliōg* b) ‘to tie’ Kt for *k i u* (*kjōg* c) ‘to twist, to plait’ says Chu Tsün-sheng on Yili: Sang fu, chuan phr. d.: “One does not twist together the down-hanging parts”. Similarly, *m i u* (*mjōg* e) ‘to bind round’ Kt for *k i u* (*kjōg* a) says Sun Yi-jang on Mo: Fei ming, chung phr. f.: “They do not (plait, tie together:) restrain the lusts of their ears and eyes”. — Lu Tê-ming on phr. d. reads a. (b.) Anc. *kjēu*, and similarly on Li: T’an Kung phr. g.: “The head-band with its two ends tied together” he also reads e. Anc. *kjēu*. On the other hand, he always reads c. Anc. *kjēu*, and it may seem that Lu already considered a. and e. in the phrases d. and g. as Kt for c., just as later on Chu Tsün-sheng, and also Sun Yi-jang for phr. f. An Anc. *kjēu*, however, may derive,

a 磬 b 覩 c 磬天之妹 d 覩天之妹 e 磬 719 a 九 b 糾 c 桓公九合
諸侯 d 督 e 糾合宗族于成周 f 收 g 鳩 h 再合諸侯三合大夫 720
a 九 b 救 c 九雜天下之川 d 止 e 鳩雜 f 聚 721 a 久 b 矯 c 能久
中 d 恆 722 a 殿 b 窺 c 窺 d 就 e 王窺 o 大室 723 a 舊 b 久 c 舊
勞于外 724 a 舊 b 咎 c 我舊云刻子 725 a 糾 b 矯 c 舒霸糾兮 d
糾糾武夫 e 其笠伊糾 726 a 糾 b 絳 c 以糾萬民 d 以五刑糾萬民
e 察異 727 a 糾 b 漻 c 水糾列之時 d 列 e 汙 728 a 糾 b 完 c 糾

not only from an Arch. *kǐōg* (as in c.) but also from an Arch. *klǐōg* (as in a.), and in all these instances (d., f., g., all with the Phon. h.) the proper reading was certainly *klǐōg*/*kǐēu*/*k'iu*, not *kǐōg*, since a. is well attested as being an Arch. *klǐōg*. The stem *klǐōg* 'to curve, to bend, to twist' is strongly substantiated. Cf. Gloss 14.

For Ode 4 phr. i. (Mao version) with *klǐōg* a. 'down-curving (branches)' the Han version read j. with *k'iu* / *kǐōg* (in Shuowen defined as = 'high', no other text) and Wang Sien-k'ien believes that in phr. i. the a. is Kt for this k. Improbable, see Gloss 14.

730. *k'iu* (*g'ǐōg* a) 'triangular-bladed lance' in Ode 128 phr. b. is Kt, says Wang Sien-k'ien, for *ts'iu* (*dz'ǐōg* c) in Chouli: Lu jen phr. c. — Reject.

731. *k'iu* (*g'ǐōg* a) 'wilderness' Kt for *kuei* (*kǐwər* b) 'demon' (in the geogr. name Kuei-fang) says Sung Siang-feng on Ode 207 phr. c. — Reject, see Gloss 650.

732. *k'iu* (*g'ǐōg* a) 'to seek' etc. Kt for *k'iu* (*kǐōg* b) 'to go to the end, in the end' says Chu Tsün-sheng on Ode 243 phr. c.: "Through the hereditary virtue he (comes to the end:) makes an achievement", this because Mao Heng defined a. as = d. — Unnecessary, see Gloss 856. c.: "The hereditary virtue — that he actively seeks". The same theory: a. Kt for b. has been proposed on various other passages in Shī and Shu all refuted in Gloss 856.

733. *k'iu* (*g'ǐōg* a) 'to seek' etc. Kt for *k'iu* (*kǐōg* b) 'to twist, to plait', hence also = 'to bind together, to unite' says Ma Juei-ch'en on Ode 262 phr. c. — Refuted in Gloss 1036. c. = "They went to seek the Huai tribes".

734. *k'iu* (*g'ǐōg* a) 'to seek' etc. Kt for *y u* (*ǐōg* b) 'young' says Chu Tsün-sheng on Chouli: Niu jen phr. c.: "He furnishes the sacrificial oxen and the (small:) young oxen". His reason is that Yi Chou shu: Wang huei has a line d.: "the *k'iu* oxen are the smaller oxen". — Reject. In spite of this definition in Yi Chou shu, Chu Yu-tseng proposes that the *k'iu* (*g'ǐōg* e) of the Yi Chou shu text is merely a variant for *k'iu* (*g'ǐōg* f), a word well attested to mean 'long and curved, horn-shaped' (cognate to *g'ǐōg* g., same meaning), and if the *k'iu niu* in c. and the *k'iu niu* in d. is the same, it would mean: "the oxen with long and curved horns". But this suits the context in c. poorly. No better is Cheng Hūan's expl. that *k'iu* a. here means h. 'to end, end': "the oxen for the final sacrifice", a meaning that a. does not have, see par. 732 above. There remains the probability that *k'iu* a. has its ordinary meaning 'to seek, to ask for'. Cheng Chung then interprets: c. = "He furnishes *hiang niu* the oxen for sacrifice and *k'iu niu* the oxen for praying [for blessing]" — *hiang* then properly meaning the sacrifices by which one feasts the Spirits, in contrast to the sacrifices with *k'iu* prayer for blessing. The Yi Chou shu phr. d. — supposing that e. here is but a variant for a. — would then mean that in the latter sacrifices (for prayer) the oxen were "smaller", less large and perfect. — Ch'en Siang-tao, Liu Pi and Huei Shī-k'ī, referring to Li: Kiao t'ê sheng to the effect that for the most important oxen one made large preparations but for the less important oxen an immediate choice of faultless ones was sufficient, believe that *k'iu niu* means the same as the *so niu* i. in Li: K'ü li, thus: "sought out (i.e. merely selected) oxen". — Cheng Chung's interpr. is certainly the most simple and convincing.

735. k' i u (*g'ióg a*) 'to seek' Kt for k i a o (*klôg b*) 'glue; to unite' etc. in the binome k' i u k i e c. (*g'ióg-g'iat*) which would be equal to k i a o - k o d. (*klôg-kát*) says Chang Ping-lin on Chuang: Tsai yu phr. e. The phr. d. is well-known from Han texts, meaning 'confused' (properly: 'entangled'), thus e.: (The whole world was eager for knowledge) "and the people became confused". — Unnecessary. d. is known from no pre-Han text, and the unaltered wording makes good sense. Kuo Siang paraphrases f.: "and the [means of] satisfying the people's demands (sc. for knowledge) (were exhausted:) fell short". (Legge's interpr. is less good in the context: "and the people were exhausted with their searchings", sc. for knowledge). — Since parallel with the binome d. there is in some Han texts a binome wr. g. (*k'ióg-kát*) 'entangled', Ma Sü-lun thinks that in c. the a. serves as Kt for a k i u (*k'ióg h*) 'to twist', which is certainly no improvement.

736. k' i u (*g'ióg a*) 'long and curved' Kt for k ü (*k'uk b*) 'barrow, basket' says Tuan Yü-ts'ai, basing himself on a definition by Mao Heng, on Ode 237 phr. c.: "They (basketed:) carried [earth] in baskets . . .". — Reject, see Gloss 793. a., with Cheng Hüan, is Kt for k i u (*k'ióg d*) 'to collect': c. = "In long rows they collected it" (sc. the earth).

737. k' i u (*g'ióg a*) 'a kind of precious stone' Kt for k u e i (*k'iwag b*) 'rule, law' says Chu Tsün-sheng on Ode 304 phr. c.: "He received the small statutes and the great laws". — Refuted in Gloss 1193 a. c. = "He received the small k' i u jade and the large k' i u jade".

738. k' i u (*g'ióg a*) 'mate, partner' Kt for k ü (*k'iu b*) 'to serve [wine]' says Cheng Hüan on Ode 220 phr. c. = "The guest then with his hand ladles out wine". — Reject, see Gloss 709. c. = "The guests then (lay hands on:) select their partners" (in the shooting contest).

739. k i u n g (*k'iwäng a*) 'far away' Kt for k' u a n g (*k'wäng b*) 'far away' says Wang Sien-k'ien on Ode 299 phr. c.: "Far away are those Huai tribes"; this because Shuowen (ap. Lu Tê-ming — the current version reads c.) quotes d. Hsü Shen defines b. as = e. 'wide apart'. — b. is not known in any other pre-Han text, but when occurring in Han shu: Yüan ti ki, Yen Shī-ku says it is equal to k' u a n g

虔天刑 d 形 e 恭 729 a 樛 b 樛 c 糾 d 不樛垂 e 繆 f 不繆其耳目
之淫 g 繆經 h 琴 i 南有樛木 j 南有栲木 k 栲 730 a 公 b 公矛 c
前茅 731 a 苒 b 鬼 c 至于苒野 732 a 求 b 究 c 世德作求 d 終
733 a 求 b 糾 c 淮夷來求 734 a 求 b 幼 c 共其享牛求牛 d 絳牛者
牛之小者 e 絳 f 揉絳 g 斛 h 終 i 索牛 735 a 求 b 膠 c 求竭 d 膠
葛 e 而百姓求竭矣 f 無以供其求 g 糾葛 h 月 736 a 揉 b 楸 c 揉
之陳陳 d 鳩 737 a 球 b 軌 c 受小球大球 738 a 仇 b 輿 c 賓載手
仇 739 a 憬 b 慮 c 憬彼淮夷 d 慮彼淮夷 e 關 f 曠 740 a 頰 b 取

(*k'wáng* f) 'waste, vacant, wide', a. can hardly be Kt for b., nor *vice versa*; c. and d. represent different text traditions. Cf. Gloss 125.

740. *kiung* (*kiweng* a) 'light, bright' Kt for *keng* (*kěng* b), but not in its ordinary sense: 'bright' but meaning 'twilight' says Chu Hi on Ode 206 phr. c.: "You will not come out of the semi-darkness". — Refuted in Gloss 648. c. = "You will not be able to come out into the light".

741. *kiung* (*kiweng* a) 'bar, bolt' etc. Kt for *keng* (*kěng* b) 'bright' says Yü Yü on an Ode quoted in Tso: Siang 5 phr. c., but not in its ordinary sense but in that given by Mao Heng on Ode 26 phr. d.: "apprehensive". Thus c: "My heart is apprehensive". — This meaning of b. was refuted in Gloss 64 (cf. par. 583 above). Tu Yü defined a. here as = e. 'clear-sighted and perspicacious', evidently taking it as a variant of *kiung* (*kiweng* f) 'bright': c. = "My heart is perspicacious". The extension of meaning 'bright' > 'clear-sighted, perspicacious' is quite regular for instance in the word g.

742. *k'iuŋ* (*k'ĩŋ* a) 'hollow; vaulted' has in some passages been said to be Kt for *k'ung* (*k'ung* b) 'hollow' and *vice versa*; yet the two words are merely cognate and have a kindred meaning, see in detail Gloss 372.

Further: *k'iuŋ* a. Kt for *k'iuŋ* (*g'ĩŋ* c) 'extreme' says Ch'en Huan on Ode 257 phr. d. — Refuted in Gloss 372. d. = "the vaulted blue".

On the other hand, *g'ĩŋ* c. is undoubtedly Kt for *k'iuŋ* a. in Tso: Chao 4 phr. e.: "the (hollow:) deep valleys", see the same Gloss 372.

Again, *g'ĩŋ* c. 'extreme, reduced to extremity, exhausted' Kt for *k'ung* b. 'hollow, empty' says Chang Ping-lin, after Kuo Siang, on Chuang: Ch'ī pei yu phr. f.: "When one asks about what does not admit of being asked, that is to ask (emptily:) meaninglessly". — Plausible.

743. *k'iuŋ* (*g'ĩŋ* a) 'extreme, reduced to extremity, exhausted' Kt for *chung* (*ĩŋ* b) 'end, to the end' says Ma Sü-lun on Chuang: Tsai yu phr. c., obviously short for d. "the whole life", which would be equal to the common chung-shen. — Unnecessary. *K'iuŋ shen* "to the extremity of the life" is a good alternative for expressing this notion.

Again, on Lü: Shang tê phr. e. Ma Sü-lun says that the second *k'iuŋ* (but not the first) is Kt for *chung* b. What Ma thinks a phr. *pu k'iuŋ chung* means is obscure. — Reject, e. = "A wise ruler does not treat (an exhausted one:) a destitute man as destitute".

744. *ko* (*kár* a) 'piece, item' Kt for *kan* (*kán* b) 'frame' says Cheng Hüan on Chouli: Tsī jen phr. c.: "the upper two framing bands (on a target)". Cheng Chung still reads a. here *kár*, but Cheng Hüan is convincing.

745. *ko* (*ká* a) 'arrow-shaft' Kt for *ka o* (*kog* b) 'stalk' say Cheng Chung and Tu Tsī-ch'un on Chouli: Shī jen phr. c. On the other hand, Lu Fa-yen alternatively reads a. Anc. *ká* and *kán* (shang sheng), the latter showing that he thought a. could serve for a word cognate to d. (*kán*, *k'ü* sheng) 'stem'. — All very doubtful, due to the fact that a. is so rare (a *hapax legomenon*).

746. *ko* (*kát* a) 'to cut' Kt for *kai* (*kád* b) 'to beg' used in a pretended sense of 'to give' say various authors, see LC par. 337, where this idea has been refuted.

It has been shown there that, instead, it may serve as Kt for *k i e* (*kăd c*) 'great, to enhance'.

747. *k o* (*kăt a*) 'to cut' Kt for *h o* (*g'ât b*) 'what, which' says Yü Yüe and Chu Pin, followed by Yü Sing-wu, on Shu: T'ang shī phr. c.: "Whom will be correct (or: punish)?" — Refuted in Gloss 1404. c. = "He (cuttingly governs =) has an injurious government".

Another similar speculation of Yü Sing-wu's on a difficult phr. in Shu: Kün Shī has been refuted in Gloss 1879 (an attempt by Cheng Hün to take *a*. as Kt for *k a i/kăd d*. in that phrase has been refuted in that same Gloss).

748. *k o* (*kăt a*) 'to cut' Kt for *t o* (*d'wăt b*) 'to capture' says the dict. Ts'ī hai on Shu: T'ang shī phr. c.: "He captured the city of Hia". — Reject. c. = "He injures the city of Hia".

749. *k o* (*klăk a*) 'to arrive' said to be Kt for *k i a* (*kă b*) 'to arrive' — refuted in par. 644 above.

750. *k o* (*klăk a*) 'to arrive' etc. Kt for *k i a* (*ka b*) 'fine, happy, happiness' says Yü Sing-wu on Shu: To fang phr. c.: "God sent down happiness on the Hia", and several other Shu passages. — Reject. c. = "God descended and ascended (sc. visiting the temple) with the Hia (king)", see Gloss 1803.

751. *k o* (*klăk a*) 'to arrive' etc. Kt for *t o* (*d'āk b*) 'to measure, to calculate' says Chu Tsün-sheng on Li: Ta hüe phr. c.: "to measure:) understand the things". — Reject. *a*. is used in an extended sense: "(to reach the utmost point of:) to apprehend the things".

752. *k o* (*klëk a*) 'yoke' (properly: *li/gliek* 'a hollow-legged tripod'; the char. then used as Kt for 'yoke') Kt for the word *o* (*ëk b*) '[part of a] yoke' says Shen ap. Lu Tê-ming, followed by Tuan Yü-ts'ai and others, on Chouli: Kū jen phr. c.: "The yoke has a length of 6 ch'i". — Reject. Liu ap. Lu Tê-ming reads *a*. here Anc. *kek* = Anc. *klëk*. *a*. was certainly never pronounced *ëk*; the two words were synonymous.

753. *k o* (*klëk a*) 'diaphragm' Kt for *k i* (*kiek b*) 'to beat' says a scholar quoted by Yang Liang on Sün: Li lun phr. c., referring to Shu: Kao Yao mo (Yi Tsi) phr. d., which has been variously explained but, as shown in Gl. 1340, was the name of three struck instruments: "*k i a - k i* the sounding-boxes, *ming - k' i u* the

c 不出于類 741 *a* 肩 *b* 耿 *c* 我心肩肩 *d* 耿耿不寐 *e* 明察 *f* 炯 *g*
明 742 *a* 穹 *b* 空 *c* 窮 *d* 穹蒼 *e* 窮谷 *f* 無問問之是問窮也 743 *a*
窮 *b* 終 *c* 躬身 *d* 窮身 *e* 賢主不窮窮 744 *a* 个 *b* 幹 *c* 上两个 745
a 筭 *b* 橐橐橐 *c* 紛胡之筭 *d* 幹幹 746 *a* 割 *b* 句 *c* 介 747 *a* 割 *b*
曷 *c* 割正 *d* 蓋 748 *a* 割 *b* 奪 *c* 率割夏邑 749 *a* 格 *b* 假 750 *a* 格
b 嘉 *c* 惟帝降格于夏 751 *a* 格 *b* 度 *c* 格物 752 *a* 高 *b* 軌 *c* 高長
六尺 753 *a* 膈 *b* 擊 *c* 尚拊之膈 *d* 戛擊鳴球搏拊 *e* 戛擊 *f* 拊隔 *g*

singing k'iu - stone and po - fu the small drum". Thus ki here in e. (*ket-kiek*) is part of a noun, not a verb: "the thing to be struck". Yang Hiung (Ch'ang yang fu) calls the instrument ki - ko (*kjët-klëk f*), and the kia - ki (e.) and the po - fu (g.) recur in Chouli: Ta shī phr. h. abbreviated into ki and fu: "to play on the Ki and the Fu". Yang Liang says he does not understand phr. c., and therefore he mentions yet another predecessor who takes fu as a verb and ko (*klëk a*) as Kt for ko (*kläk i*) which would mean 'a stand', c. meaning: "One fu strikes [only] the ko i. stand (of the drum)", sc. to make a dull sound; a comical idea. — The reason for Yang's doubt is the particle ch ī in c. but the phr. should mean: "One prefers (the ki sounding-box of the fu small drum =) the sounding-box belonging together with small drum". Whether a. here should really be read *kiek*, like b., or the binome existed in two variants: e. *ket-kiek* and f. *kjët-klëk* is hard to tell. In any case our a. 'diaphragm' stands either for b. or for f.

754. ko (*kek a*) 'skin' Kt for ki (*kjək b*) 'urgent, pressing' says Lu Tê-ming on Li: T'an Kung phr. c.: "Your illness is (pressing:) very serious". Lu, however, mentions that Sū Miao took it as Kt for ki (*g'jək d*) 'extreme'. Tuan Yü-ts'ai follows the former (Lu), pointing out that Shuowen has a special word ki (*kjək e.*) 'urgent, pressing', which is equal to b. in this sense, cf. par. 673 above. Another way of writing the same word is *kjək f.* 'thorn' used Kt for the homophonous 'pressing', cf. par. 613 above. — Neither is necessary in phr. c. here. ko (*kek a*) is often Kt for a homophonous *kek* 'to change' and, without a Kt with sound discrepancy, c. may mean: "Your illness is (changing:) taking a (bad) turn".

Again, on Ode 244 ap. Li: Li k'i phr. g. Cheng Hūan and Lu Tê-ming say *kek a.* is Kt for *kjək b.*; they are followed by Tuan Yü-ts'ai and a row of Ts'ing scholars. This because the Mao version had h.: "He did not urge his wishes" (so Cheng Hūan). Refuted in Gloss 860. g. = "He did not alter his plans". g. and h. represent different text traditions (the Mao and the Ts'i schools).

Again, on Ode 241 phr. i. Chu Tsün-sheng says a. is Kt for b. Unnecessary, see a detailed analysis of the phr. in Gloss 841. Ko a. here has its above-mentioned meaning 'to change': i. = "It is not changed because of your prominent greatness"; i.e. in spite of your prominent greatness it is not changed.

It should be added that when *kek a.* is used in the sense of 'to change' Chu Tsün-sheng believes that it is Kt for ka i (*kæg j*) 'to change' or for keng (*käng k*) 'to change'. — Reject. The three words were probably cognate, but a. was certainly never pronounced *kæg* or *käng*.

755. k'o (*k'á a*) 'can, able' Kt for to (*tá b*) 'much, many' says Ma Sū-lun on Lao 46 phr. c.: "There is no sin greater than to have many desires", this because in Han Shī wai chuan the line is quoted d. — Reject. c. = "There is no sin greater than to (sanction:) give free reins to one's desires".

756. k'o (*k'ək a*) 'to cut' should be ko (*kək b*) 'root' and this is Kt for ki (*kjæg c*) says Sun Yi-jang on Shu: Wei tsī phr. d., which would thus be equal to the name e. — Refuted in Gloss 1510, where a great many divergent explanations of this moot sentence in Shu have been examined in detail.

757. k'o (*k'ək a*) 'to sustain; able; to vanquish' Kt for ho (*g'ək b*) 'to scrutinize,

to examine' says Wang Yin-chi on Shu: Lü hing phr. c.: "May you investigate it"; this since Han shu: Hing fa chi quotes d. Similarly in Kuan: Ts'i ch'en ts'i ch'u phr. e. Wang says a. Kt for b.: "If one does not investigate the crimes". — Plausible, as already stated in Gloss 2059.

758. k o u (ku a) 'to meet with' and k o u (ku b) 'to get to see, to meet with' Kt for h o u (g'u c) 'carefree and happy' says Lu Tê-ming on one version of Ode 94 phr. d.: "We met carefree and happy", where the Mao version has e. Similarly in Ode 118 a version ap. Lu Tê-ming reads f.: "I have seen this happy [person]", where Mao has g. — Plausible, see Gloss 242.

759. k o u (ku a) 'moat, canal' Kt for k' o u (k'u b), 'stupid' says Yang Liang on Sü: Fei-shi er ts'i phr. c. (the common versions of Yang's commentary have d. which, with Lu Wen-ch'ao, should be corrected into b.) c. = "stupid and bewildered ignorant scholars". — Plausible.

760. k o u (ku a) 'hook' Kt for t' i (t'io k b) 'to leap' says Ma Sü-lun on Chuang: Ta sheng phr. c.; k o u - p o would be equal to d. which would be a binome = 'to leap' analogous to a binome e. 'to leap' in Tso: Hi 28. Thus c.: "He made him leap and return". — Reject. Phonetically a dreadful speculation. Moreover, it makes no sense in the context. c. = "He caused him to make (hooks:) circuits, one hundred, and then return".

761. k o u (ku a) 'hook' Kt for t s' ü (ts'ü b) 'to grasp, to take' says Chang Ping-lin on Chuang: T'ien yün phr. c., this because Lu Tê-ming defines a. by b. — Reject. ku a. is obviously Kt for k ü (k'ü d) 'to grasp, to take' (within the same Hs series). — c. = "[Even] one single ruler had nothing that he took and used" (sc. of my teaching).

762. k o u (ku a) 'carelessly; really' etc. Kt for k u (ko b) 'temporarily, for the present, for the time being' says Ma Jueich'en on Ode 125 phr. c.: "Now you shall not believe them". — Unnecessary and arbitrary. There is an amply corroborated ancient tradition that the char. a. served for a word k o u (ku) 'really, if really'. c. = "You really should not believe them".

763. k o u (ku a) 'to meet; good' Kt for k u (kuk b) 'grain' says Wen Yi-to on Yi: Kua 44, which has the name k o u a. The meaning of this k o u is clearly given: 'to meet' in the first line of the principal text. But Wen means that since

搏拊 h 秦擊拊 i 格 754 a 革 b 亟 c 子之病革矣 d 極 e 恆 f 棘 g
非革其猶 h 匪棘其欲 i 不長夏以革 j 改 k 更 755 a 可 b 多 c 罪
莫大於可欲 d 多欲 756 a 刻 b 黃 c 箕 d 刺子 e 箕子 757 a 克 b
核 c 其審克之 d 其審核之 e 不克其罪 758 a 遯 b 覲 c 迨 d 遯遯
相遇 e 遯迨 f 見此遯覲 g 見此遯迨 759 a 溝 b 恂 c 溝猶督儒 d
拘 760 a 鈞 b 趨 c 使之鈞百而反 d 趨趨 e 距躍 761 a 鈞 b 取 c
一君無所鈞用 d 拘 762 蒔 b 姑 c 蒔亦無信 763 a 姤 b 穀 764 a

later on there is a line ("the lean pig truly jumps about", see LC par. 310) which he thinks refers to feeding and fattening the lean pig, our *k o u* a. should mean *ku* b. 'to feed with grain'. — A comical idea.

764. *k' o u* (*k'u* a) 'to beat on metal and make a noise' Kt for *h o u* (*χu* b) says Wang Nien-sun on Kyü: Wu yu phr. c. But b. is known in pre-Han texts only with the meaning 'to insult'. Wang adds that "the word" could also be written *h ü* (*χiu* d) 'to cry out' etc. — Unnecessary and inept speculations. c. = "They shouted and made a noise".

765. *k u* (*ko* a) 'a kind of vessel' Kt for *f u* (*piwo* b) 'a vessel low and square' says Liu Sin-yüan and followers on various inscriptions where char. a. occurs. — Refuted in LC par. 428.

766. *k u* (*ko* a) 'salty; remiss' etc. Kt for *h i a* (*g'd* b) 'leisure' says Chu Tsün-sheng on Ode 121 phr. c.: "The service to the King is not (leisurely:) lazily carried out". — Refuted in Gloss 301 with a full discussion of other variant graphs for *k u* (*ko*) 'defective'.

767. *k u* (*ko* a) 'salty; remiss' etc. Kt for *h u* (*g'o* b) 'to feed' says Yü Yüe on Tso: Hi 28 phr. c.: (The prince of Ch'u was lying over him and) "ate his brain". In Tso: Yin 11 and Chao 7 there is a phr. d. 'to feed one's mouth', put food into the mouth, but here in c. we should have to turn it in another way: "he fed on his brain". — Possible (both words belong to the same Hs series). The ancient tradition was that *k u* (*ko* a) is Kt for a homophonous *k u* (*ko*) 'to eat'.

768. *k u* (*ko* a) 'solid' Kt for *k i a* (*kã* b) 'great; abundance, felicity' says Wu K'ai-sheng on Shu: Kün Shī phr. c.: "Then you will have a felicitous mandate". Wu adduces in support Yi Chou shu: Huang men kie phr. d.: "You can receive Heaven's felicitous mandate". — Quite possible but by no means necessary since c. as it stands makes good sense: "You will have a steady mandate". When Wu goes on to state that in Shu: Lü hing phr. e. the *k o m i n g* (*kläk* f) is the same as the *k i a m i n g* (*kã* b) in d., he is wide of the mark; e. = "May you attain to charges".

769. *k u* (*ko* a) 'noxious influences' Kt for *k i a* (*kã* b) 'to borrow; great' etc. say Ho Yi-hang and Chu Tsün-sheng on Ode 240, one version on the T'ang Kung-fang stele (Han time), phr. c, which would stand for the d. of the Mao version ("His brilliance and greatness had no flaw"). — Phonetically possible, but probably some school of interpreters really believed that the Ode had (c.): "The epidemics, did he not stop them?". See Gloss 758.

770. *k u* (*kök* a) 'manacles' Kt for *k ü e* (*kök* b), here in the sense of 'straight' says Ma Juei-ch'en on Ode 256, Ts'i version (ap. Li: Tsi yi) phr. c.: "a straight virtuous conduct"; this because the Mao version has d., the meaning *k ü e* (*kök* b) 'straight' through homophonous Kt from *kök* b 'to awake' being well attested. — *kök* a. 'a lath of wood tied to the hand' may well have a fundamental meaning of 'stiff, straight'; hence *kök* a. 'straight' and *kök* b. 'straight' may simply be cognate words (aspects of one word stem), see Gloss 503.

771. *k u* (*kök* a) 'pen, stable' Kt for *k ü e* (*kük* b) 'horn' says Lu Tsi on Yi: Kua 26 phr. c.: "The [cross-bar on the] horn of the young bull", explaining that *kük*

'horn' here refers to what in Ode 300 is called d. Lu Tê-ming still reads a. *kók* in c.: "the pen of the young bull". — The meaning of a stray sentence like this in the Yi, without any connection with the surrounding lines, cannot possibly be determined.

772. k u (*kuk* a) 'grain' Kt for k u (*kók* b) 'to announce' says Cheng Hüan on Li: T'an Kung, hia phr. c.: "When [the state] Ts'i sent announcement about the obsequies of [the princess] Wang Ki". — Plausible.

773. k u (*kuk* a) 'grain' Kt for l u (*luk* b) 'blessing, prosperity' etc. says Chu Tsün-sheng on the numerous cases where a. means 'good' (e.g. Tso: Hi 4 phr. c.: "the no-good one" = I, deprecating expression). — Reject. a. has through extension of meaning come to mean *inter alia* 'good': grain—grain-fed, well-fed—thriving, successful—happy, good.

774. k u (*kuk* a) 'valley' Kt for k ü (*kjók* b) 'exhausted' says Mao Heng on Ode 257 phr. c., since he defines a. by d. 'to exhaust': c. = "Advancing or retreating are [both] (exhausted:) impracticable". — Reject. Yüan Yüan says k u k a. is Kt for the homophonous k u (*kuk* e., cf. par. 773 above): "(Advancing or retreating =) in ups and downs, be good!" Plausible, see Gloss 977.

775. k' u (*k'o* a) 'bitter; to suffer' etc. Kt for h a i (*g'ag* b) 'to suffer' says Ma Sü-lun on Chuang: T'ien tao phr. c. — Reject. a. has its ordinary meaning. c. = "I (suffer:) grieve for those who die".

Again, on Chuang: T'ien tao phr. d. Ma Sü-lun says k' o a. is Kt for k' u a i (*k'wad* e.) 'cheerful, to find pleasure in', in later ages used for k' u a i 'fast': (In working the wheel) "if you do it violently, it is fast but the spokes will not fit in". — Reject. Legge proposes to take a. in its ordinary sense: "it is toilsome, and the spokes will not fit in". Si-ma Piao, however, defines a. as = f. (which has probably tempted Ma above): "it is fast but . . ." But there is no supporting text parallels for k' u a. meaning 'fast'; if we follow Si-ma, we should have to operate with an extension: 'bitter, painful—pressing, hurried', which is very bold. The char. *k'o* a. is often used Kt for a word k u (*ko*) 'defective, bad, of poor quality, (several ex. in Chouli) and this seems to be the best solution here: "If you do it violently, it will be defective and the spokes will not fit in".

鈞 b 咭 c 詳鈞 d 响 765 a 匡 b 簠 761 a 監 b 暇 c 王事靡盬 767
a 盬 b 餗 c 盬其腦 d 餗口 768 a 固 b 假 c 則有固命 d 用能承天
假命 e 庶有格命 f 格 769 a 盬 b 假 c 齋盬不遐 d 烈假不暇 777
a 牯 b 覺 c 有牯德行 d 有覺德行 771 a 牯 b 角 c 童牛之牯 d 牯
772 a 穀 b 告 c 齊穀王姬之喪 773 a 穀 b 祿 c 不穀 774 a 谷 b 鞠
c 進退惟谷 d 窮 e 穀 775 a 苦 b 核 c 苦死者 d 疾則苦而不入 e 快

776. *k' u* (*k'wət a*) 'to work the soil' Kt for *k' ü* (*k'üwət b*) 'to bend, to subdue' says Ch'en Meng-kia (K'ao ku hüe pao 1955 p. 160) on the Siao ch'en Tan Chi inscr. phr. c.: "When the King h o u the second time *k' ü* - *k' o* vanquished Shang". — This is poorly substantiated indeed. First the d. of the inscr. must be identified with a. Then a. is a word entirely unknown from texts, appearing in Shuowen only (Eastern Han time) and there stated to be a dialect word used in a certain district. Nothing can be concluded from such materials.

777. *k u a* (*kwā a*) 'few, little' Kt for *k u* (*ko b*) 'to regard, to consider' says Cheng Hüan on Li: Tsī yi phr. c.: "Therefore the superior man (considers:) is careful about his words". — Unnecessary and arbitrary. c. = "Therefore the superior man speaks little but acts."

778. *k u a* (*kwā a*) 'few, little' Kt for *h u a* (*g'wäg b*) 'to draw a design' says Pi Yüan on Mo: Ming kuei phr. c.: "To kill a man by a finger-gesture" (being strong enough to kill by stretching out a finger and touching the opponent). — It is clear that a. should be changed into b. since a few lines earlier in the text we find d. But a. in c. is not a phonetic Kt, merely a wrong character.

779. *k' u a i*, *k' u e i* (*k'wer, k'wər a*) 'clod, lump' Kt for *k u e i* (*g'üwər b*) 'present of food, meal' says Pi Yüan on Mo: Pei t'i phr. c.: "He (arranged:) provided wine and presented dried meat". — Unnecessary. a. here, with Pi, is evidently a verb: "He provided wine and ("lumped":) cut up (served) dried meat". Sun Yi-jang proposes a violent text alteration: d., which is entirely unwarranted and unallowable.

780. *k' u a i*, *k' u e i* (*k'wer, k'wər a*) 'clod, lump' Kt for *h u e i* (*g'üwəd b*) 'clever' says Ma Sü-lun on Chuang: T'ien hia phr. c.: "The clever one does not (fail:) fall off from the Tao". — Reject. Ma has entirely misunderstood the purport of the passage. c. = "[The one who is like] a clod of earth does not fall off from the Tao". The theme of a taoistic sage being simple and passive as a clod is common, e.g. Chuang: Ying ti wang phr. e.: (His embellishments were reduced to primitive simplicity), "like a clod earth he stood there merely in his bodily shape".

781. *k' u a i* (*k'wad a*) 'pleasant' (ex. of this in Ode 189, the word being id. w. b) Kt for *h u e i* (*g'wər c*) 'sick' says Kuo K'ing-fan on Chuang: Jang wang phr. d.: "His countenance was bloated and sick". — Reject. a. is sure enough Kt for another word, since Lu Tê-ming reads it *k u e i* (*kwād*) and Sü Miao reads it *k u o* (*kwāt*). Kuo Siang says it means e. 'scraped and mixed up': "His countenance was bloated and disfigured".

782. *k u a n* (*kwán a*) 'to see' Kt for *t o* (*tá b*) 'many, much' says Tuan Yü-ts'ai on Ode 226 phr. c. This because Cheng Hüan (after Erya) defines a. by b. — This is, of course, an impossible Kt, see Gloss 732. c. = "It is a sight!".

783. *k u a n* (*kwán a*) 'to pour out' Kt for *k u a n* (*klwán b*) 'to pour out libation in sacrifice' says Chu Tsün-sheng on Lun: Pa yi phr. c.: "After the pouring out of the libation". — Unnecessary. a. belongs to a word stem with simple velar initial, e.g. *g'wán* d. 'to wash' etc.; b., on the other hand, through the Phonetic in its graph is well attested to have had Arch. *kl-*. Thus the two words, coinciding in Anc. *kwán* were distinct in Arch. Chin., though possibly cognate.

784. k u a n (*kwán* a) 'to pour out' Kt for k' u (*k'ók* b) says Chang Ping-lin (Siao hüe ta wen) on Ode 254 phr. c. Shuowen defines b. as = d., thus: "The old men appeal urgently". — Reject, phonetically impossible, and, moreover, b. is not known in any early text except as a N. Pr. Mao Heng defines k u a n - k u a n as equal to k' u a n - k' u a n e. By this he hardly meant a. Kt for e. but only explains a. (by a s h e n g h ü n) through sound similarly with e. as having a meaning 'sincere' (still read *kwán* by Lu Tê-ming). In any case Mao is wrong. a. is Kt for h u a n (*χwán* f., within the same Hs series) 'to clamour': c. = "The old men are clamouring", see Gloss 927.

785. k u a n (*kwán* a) 'bound together, intimate with' (also *kuan* 'familiar with, to practise, usage') Kt for h u a n (*g'wán* b) 'servant, to serve' says Chu Tsün-sheng on Ode 113 phr. c.: "For three years I have served you". This because the Lu version read d. — Unnecessary. a. here, with Sū Miao, stands for k u a n (*kwán* e) which is well known meaning 'to serve'. a. is not Kt for b., nor b. for a. *kwán* and *g'wán* are cognate words.

786. k u a n (*kwán* a) 'cap' Kt for h u a (*g'war* b) 'ankle' says Yü Yüe on Kuan: Siao wen phr. c.: (If you wade on the left side) "it is deep so as to reach the ankles". This because Shuo Yüan in a parallel text has d. — Reject. It is Shuo yüan which has misunderstood and corrupted the text. c.: "It is deep so as to reach the cap" (i.e. unpassable).

787. k u a n (*kuan* a) 'bar, barrier' etc. Kt for w a n (*wan* b) 'to bend the bow' says Lu Tê-ming on Tso: Chao 21 phr. c.: "Pao had already bent his bow"; likewise Sun Shī on Meng: Kao tsī phr. d. "If he bends the bow and shoots him". — Plausible.

788. k u a n (*kuan* a) 'bar, barrier' etc. Kt for k u a n (*kwán* b) 'bound together, to pass (e.g. a string) through, go through the centre of' says Chu Tsün-sheng on Li: Tsa ki phr. c.: "He put his staff through the wheel nave". — Plausible. Similarly, Ode 218 phr. d.: "inserted are the linch-pins of the carriage", see Gloss 699, in which several other interpr. of d. are refuted.

789. k u a n (*kwén* a) 'a kind of fish' Kt for k u n (*kwén* b) 'spawn, fry' (text ex. of this in Kyü) says Cheng Hüan on Ode 104 phr. c.: "The fishes are bream

f 急 776 a 圣 b 屈 c 王後屋克商 d 屋 777 a 寡 b 顧 c 故君子寡
言而行 778 a 寡 b 畫 c 指寡殺人 d 指畫殺人 779 a 塊 b 饋 c 管
酒塊脯 d 澄酒搏脯 780 a 塊 b 慧 c 夫塊不失道 d 塊然獨以其形
立 781 a 噲 b 快 c 龐 d 顏色腫噲 e 剝錯 782 a 觀 b 多 c 薄言觀
者 783 a 灌 b 裸 c 自灌而往者 d 浣 784 a 灌 b 鑿 c 老夫灌灌
d 急告之甚 e 款款 f 罐 785 a 貫 b 官 c 三歲貫女 d 宦女 e 官 786
a 冠 b 蹀 c 其深及冠 d 及蹀 787 a 關 b 彎 c 豹則關矣 d 關弓而
射 788 a 關 b 貫 c 以其杖關轂 d 閉關車牽 789 a 鰓 b 鯢 c 其魚

and fry"; Chu Tsün-sheng, believing that a. means 'spawn', says a. is Kt for l u a n (*l'wán d*) 'egg'. — The latter is phonetically impossible, the former does not suit the context, see Gloss 259. The fish in question must be of a size comparable to that of the bream. Wang Yin-chī suggests that a. is id. w. h u a n (*g'wán e*) a fish mentioned in Erya; but there are no early examples of this word. c. = "the fishes are bream and Kuan-fish".

790. k' u a n (*k'wán a*) 'broad, wide, vast' Kt for w a n (*g'wán b*) 'to complete' says Chu Tsün-sheng on Meng: Kung-sun Ch'ou, hia phr. c., which would be equal to d.: "a man (completed =) equipped with hair-cloth garments". — If Chu believes that p o (*pák e*) stands for f u (*piwo f*) he is certainly wrong; if he does not mean this, then he skips p o e. without taking it into account. Hence the traditional meaning seems safer: "[one in] broad and wide [garments of] hair-cloth".

791. k' u a n (*k'wán a*) 'broad, wide, vast' etc. Kt for h u a n (*χwán b*) 'to shout' says Sun Yi-jang on Mo: T'ien chī, hia phr. c.: (A ruler over a large state) "in the fashion of one (shouting:) boasting says . . .". — Unnecessary. c. = "in the fashion of one who (is broad, makes himself broad:) is boastful, says . . .".

792. k' u a n (*k'wán a*) 'broad, wide, vast' Kt for s i e n (*sian b*) 'fresh' says Kuo Mo-jo on the Ts'i Hou P'an inscr. phr. c., which would be equal to the state name Sien-yü d. (!) — Reject.

793. k' u a n (*k'wán a*) 'small table' Kt for k u a (*kwat b*) 'to scrape' says Cheng Chung on Chouli: K'ao kung ki phr. c.: "The work of scraping and polishing"; this being an "ancient text version" corresp. to the orthodox d. Some editions, however, have e. inst. of a.; this e. does not exist in Shuowen, is unknown from other texts, and Lu Tê-ming records three attempts of reading e. made by earlier scholars: *kwat* (Liu), *g'wán*, p'ing sheng (Ts'i) and *g'wán*, shang sheng (Li). There is thus a great uncertainty. — Tsang Lin points out that there is a word w a n (*ngwán f*) 'to cut so as to round off corners, to trim' (ex. of this in Ch'u ts'i: Kiu chang) and probably a. (and e.) stands for this f. (within the same Hs series): g. Our d. and g. then represent different text traditions, a. not Kt for b., nor *vice versa*.

It may be added that when *k'wán a*. means 'small table' (Li), Chu Tsün-sheng believes it is Kt for a n (*án h*), which is arbitrary and unlikely.

794. k' u a n (*k'wán a*) 'hole, hollow, empty' (Chuang: Yang sheng chu), also wr. b. (Chuang: Ta sheng) Kt for k' u o (*k'wá c*) 'hollow' says Lu Tê-ming (on a. in Yang sheng chu) followed by Lu Wen-ch'ao (but not on b. in Ta sheng). Chu Tsün-sheng believes that a., b. is Kt for k' u n g (*k'ung d*) 'hollow'. Chang Ping-lin (Wen shī) says it is Kt for k' u o (Anc. *k'wá e*), a word unknown in pre-Han texts. — Reject. All these words are independent and merely synonymous.

795. k u a n g (*kwáng a*) 'light, bright' Kt for h u a n g (*χiwang b*) 'to give, to confer on' says Yang Shu-ta on the Lai Shou Kuei inscr. phr. c.: "The king gave XX cowries, 5 p'eng". — The identification of the graph is very uncertain.

796. k' u a n g (*k'iwang a*) 'square basket; bed' (same word as b) Kt for f a n g (*piwang c*) 'box' in the sense of 'bed' says Chu Tsün-sheng on Chuang: Ts'i wu lun phr. d.: "She shared the bed of the king". c. is a dictionary word, not known from texts (Chu says it is id. w. e). — Reject.

797. *kuei* (*kwia* a) 'treacherous' Kt for *kuai* (*kweg* b) 'to oppose' says Chu Tsün-sheng on Chuang: Ts'i wu lun phr. c.: "greatly refractory"; this because Li Yi defined a. as = d. — Reject. Ch'eng Hsuan-ying defines a. as = e. 'fickle', indeed the same word as *kuei* (*kwia* f) 'perverse, wily, treacherous'. c. = "large-mindedness and fickleness".

798. *kuei* (*kwia* a) 'perverse, wily, treacherous' Kt for *huei* (*xiwǎr* b) 'to demolish' says Ma Sü-lun on Chuang: Ma t'i phr. c.: (The horses know how to) "destroy the bits". — Reject. a. might stand for *kuei* (*kwia* d) 'dilapidated, ruinous (sc. wall)', hence 'to ruin the bits' (within one Hs series) but this is unnecessary; a. itself makes good sense: (The horses know how to) "play tricks with the bits".

799. *kuei* (*kwǎd* a) 'a kind of flag' is known through text ex. in Tso: Huan 5 and in Ode 236 in a version quoted by Hsü Shen in Shuowen, see Gloss 782. Hsü, however, also (foll. by Kia K'uei) gives a. a second meaning: 'a catapult' (for throwing stones). Of this there are no pre-Han ex. except the said Tso: Huan 5, if so interpreted (Kia), against Tu Yü ('flag'). Chang Ping-lin (Wen shī), however, seizes upon this and says that a. in the sense of 'catapult' (which would then be preferable in Tso: Huan 5) is Kt for *küe* (*kiwǎt* b) which Shuowen defines as = c. 'to throw out stones'. There is no other support for this than that b., as a short-form for *küe* (*kiwǎt* d) 'to butt' (Shuowen, no pre-Han text) would possibly occur in Meng: Tsin sin phr. e.: "as if they dropped [their] butting horns" (even this is highly uncertain, for this Meng passage is a quotation from a pre-classic text, where *küe* b. could have its ordinary meaning [his, its, their]: "as if they dropped their horns"). The *kiwǎt* 'to butt' would then have a fundamental meaning of 'to push, to throw out'. — Chang's theory that a. is Kt for b. is much too speculative and too weakly supported.

800. *kuei*, *huei* (*kwǎd*, *g'wǎd* a) 'sacrifice to avert calamity' Kt for *huei* (*g'wǎd* b) 'to scatter' says Cheng Hsuan on Chouli: Kia tsung jen phr. c.: "in order to (scatter:) remove the country's calamities". — Unnecessary and arbitrary. a. has its ordinary reading and value: "in order to make averting sacrifices against the country's calamities".

801. *kuei* (*g'iwed* a) 'precious, eminent' Kt for b. standing for *huei* (*xwǎd* c) 'to wash the face' says Yang Shu-ta (Kin wen) on the Wu Ki Yih inscr. char. d.

鯨鯢 d 卵 e 統 790 a 寬 b 完 c 禍寬博 d 禍完夫 c 博 f 夫 791 a
寬 b 謹 c 寬者然曰 792 a 寬 b 鮮 c 寬 o d 鮮虞 793 a 梲 b 刮 c
梲摩之工 d 刮摩之工 e 梲 f 剗 g 剗摩 h 案 794 a 窳 b 欸 c 科 d
空 e 窳 795 a 婁 = 光 b 既 c 王婁 o o 貝五朋 796 a 筐 b 匡 c 匚 d
與王同筐牀 e 方 797 a 恍 b 乖 c 恢恍 d 庚 e 奇變 f 詭 798 a 詭
b 毀 c 詭街 d 坑 799 a 旒 b 厥 c 發石 d 厥 e 若崩厥角 800 a 禴
b 潰 c 以禴國之凶 801 a 貴 b 沫 c 類 d 貿 802 a 貴 b 菁 c 遂 d

— Whether d. is really a. or something else, and whether a possible *g'iwəd* serves for *χwəd* is very uncertain, see in detail LC par. 467.

802. *k u e i* (*g'iwəd* a) 'precious, eminent' or *k u e i* (*g'iwəd* b) 'basket' (two variants of the text) Kt for *s u e i* (*dziwəd* c) 'to follow, thereupon' etc. says Yü Sing-wu on Mo: Fei ming, hia phr. d.: "Then, if there really existed a Destiny". — Reject. The idea of Kt connections between the Hs series a. and c. is old (Tuan Yü-ts'ai: e. for c. in Ode 265 etc., refuted in LC par. 472), but it is phonetically too unconvincing. Yü Yüe and Sun Yi-jiang believe that in phr. d. the b. was a "wrong character" for f., and that g. was equal to h. But such a character substitution is arbitrary and unwarranted, there being no similarity between b. and f. A better attempt is made by Chang Ch'un-yi: b. is a corruption of the very similar *f e n* (*b'iwən* i) 'hemp seed' which would here be Kt for *f e n* (*p'iwən* j) 'confused', but the line d. is then difficult to construe.

It is then safer (with Pi Yüan) to carry *k u e i* to the preceding line k.: "Now even if one is not in the high position of a king, a prince or a dignitary" (foll. by: "if there really existed a Destiny, and one acted accordingly . . .").

803. *k u e i* (*g'iwəd* a) 'box; frail, deficient' etc. Kt for *c h u e i* (*d'iwəd* b) 'to fall; to throw down' says Yü Sing-wu on Ode 247 phr. c.: "Your pious sons will not (fall down:) fail". — Reject, cf. the preceding paragraph. c. = "The pious sons will never be lacking".

804. *k u e i* (*g'iwəd* a) 'basket' Kt for *k' u a i* (*k'wəd* b) 'clod of earth' says Cheng Hsüan on Li: Ming t'ang wei phr. c.: "earthen drums and earth-clod drumsticks". — Chu Tsün-sheng instead proposes that a. is Kt for *k' u a i* (*k'wed* d) 'a kind of rush': "earthen drums and drumsticks made of rush". This is phonetically somewhat better.

805. *k u e i* (*g'iwəd* a) 'present of food; meal' Kt for *k u e i* (*k'iwər* b) 'to return' says Ho Yi-hang on Lun: Sien tsin phr. c.: "... and singing return home". This because the orthodox version has d., c. being Cheng Hsüan's text version. — Phonetically not very convincing. c. might mean: "... and singing go to our meal", and c. and d. may represent different text traditions.

806. *k u e i* (*kwər* a) 'remarkable' Kt for *k u a i* (*kweg* b) 'remarkable' says Chu Tsün-sheng on Chouli: Ta sī yüe phr. c.: (When there is) "a great (remarkable thing =) prodigy or an unusual calamity". This because Cheng Hsüan says a. is (d:) "equal to" b. — Reject.

807. *k u e i* (*kwər* a) 'remarkable' Kt for *h u e i* (*g'iwəd* b) 'clever, wise' says Ma Sü-lun on Chuang: Lie Yü-k'ou phr. c.: "The one who (penetrates:) fully understands the gist of life is wise". — Reject. Earlier in the line we have d. "widsom", and there is no reason why the word *h u e i* half a line later should be written with a Kt. c. = "The one who . . . is (remarkable:) great".

808. *k u e i* (*k'iwər* a) 'to return, to go to' etc. Kt for *k u e i* (*g'iwəd* b) 'to present food; a meal' says Tuan Yü-ts'ai on Yili: P'ing li phr. c.: "He presents meat" and Chu Tsün-sheng adduces several similar cases. This idea: a. Kt for b. was already advanced by Yang Liang on Sün: Wang chī phr. d.: (He makes the commodities and grains circulate without hindrance) "and causes them to be presented and

transported". — Reject. This Kt is entirely unnecessary since *kuei* a. frequently means 'to present, to render, to hand over' without reference to food and with no affinity with the word *b*. There are scores of examples of this, e.g. Ch'un ts'iu: Yin 1 phr. e.: (The King sent an envoy) "to come and present (hand over) the funeral presents (sc. cars and horses) for [the dead] Huei Kung and Chung Ts'i". Thus the *kuei* a. of the original text will always do quite well in the sense of 'to present, to hand over'. The origin of the theory, however, is easily seen: in three passages in Lun (Sien tsin phr. *yung er kuei* [see par. 805 above]; Yang Huo phr. *kuei k'ung ts'i t'un*; Wei ts'i phr. *Ts'i jen kuei nü yüe*) the Lu version had a., the Ku-wen version had b. This does not mean that a. was Kt for b., nor b. for a.; these were different text traditions.

Again, a curious instance is Lun: Pa yi phr. f., an example of the extravagance of Kuan Chung. It has been explained in various ways. Pao Hien: "Kuan had three marriages" (with ladies of 3 different clans) — this because *kuei* a. is often a technical term meaning 'to go the [new] home, get married' (said of brides). Chu Hi follows a yarn in Shuo yüan which narrates that Kuan Chung had a *t'ai* (terrace: lofty palace) called *San Kuei* 'the three refuges' (*kuei* = 'to go to', common). Another story in Hanfei: Wai ch'u shuo suggest that Kuan had three mansions to which he could *kuei* 'return' after service in the court. Yet another theory (quite unconfirmed) is that *San-kuei* was the name of a city. Finally, Liu Pao-nan reverts to the idea of a. Kt for b., believing that f. refers to sacrifices: the King, the princes and the King's ministers and dignitaries presented a *t'ala* o (ox, sheep, pig) = *san kuei* "triple offering"; the princes' ministers and dignitaries had only the right to offer two kinds (sheep, pig), thus a "double offering". Kuan Chung, though only a prince's dignitary, usurped the right to make a *san kuei* "triple offering". This last expl. will, of course, do equally well without the a.: b. Kt a. simply meaning "to present, to offer, to hand over", as in phr. e. above. — An amusing example of wild guesses, where certainly cannot be reached.

The unnecessary theory a. Kt for b. reverts in modern studies of bronze inscriptions, e.g. Kuo Mo-jo on the Chung Ts'i inscr. phr. g.: "He presented a live *fen* g-bird to the King". Here again, a. in its proper right will do very well.

809. *kuei* (*k'war* a) 'to return, to go to' etc. Kt for *kuei* (*k'war* b) 'ashamed' says Chu Tsün-sheng on Ts'ê: Ts'i ts'ê phr. c.: "His face had an ashamed mien". — Plausible.

810. *kuei* (*k'war* a) 'to return, to go to' etc. Kt for *wei* (*ng'war* b) 'high, majestic' says Chu Tsün-sheng on Li: Piao ki phr. c., punctuating after *kün-ts'i*: (The

貴(菁)若信而有命 c 潰 f 藉 g 藉若 h 假若 i 菁 j 紛 k 今雖毋在乎
王公大人貴 803 a 匱 b 墜 c 孝子不匱 804 a 菁 b 由 c 土鼓菁桴
d 薊 805 a 饋 b 歸 c 詠而饋 d 詠而歸 806 a 傀 b 怪 c 大傀異哉
d 猶 807 a 傀 b 慧 c 達生之情者傀 d 智慧 808 a 歸 b 饋 c 歸饗
饋 d 使相歸移 c 來歸惠公仲子之贈 f 管氏有三歸 g 歸生鳳于王

Master said:) “Majestic is the superior man; in obscurity he still makes himself manifest”. — Reject. All from Cheng Hūan it has been taken for granted that the Master said:) “Let us return”; and the author of the Piao ki continues: “the superior man” etc. This is confirmed by the fact that it is a direct quotation from Lun: Kung-ye Ch’ang phr. d.: (When the Master was in Ch’en he said:) “Let us return, let us return!”.

811. *k u e i* (*kīwər* a) ‘to return, to go to’ etc. Kt for *h u a i* (*g’wər* b) ‘bosom; to cherish’ says Chu Tsün-sheng on Li: Tsī yi phr. c.: “Private gifts [given] without cherishing the (virtue:) proper principles” (the superior man does not keep for himself). This because Cheng Hūan records a variant text reading d. — Unnecessary. *k u e i* a. ‘to go to’ often serves with extension meanings: “Private gifts not (going to, belonging to:) in accordance with the proper principles”. Cheng correctly interprets thus, without regard to the d. of another text tradition.

812. *k u e i* (*kīwər* a) ‘to return, to go to’ etc. Kt for *h u a i* (*g’wər* b) ‘to destroy’ says Yü Yüe on Lü: Ch’a wei phr. c.: “He destroyed the palace of lord Kou” (and enlarged his own mansion). — Phonetically possible. But Kao Yu in his comm. renders the line d., and Huai-nan in a parallel text has *t s’ i n* e.; hence the a. of the current text version is probably a corruption of *t s’ i n* e. c. = “He encroached upon the palace [ground] of the lord Kou”.

813. *k u e i* (*kīwər* a) ‘ashamed’ Kt for *w e i* (*īwər* b) ‘to fear’ says Kuo Mo-jo on the Ch’en Fang Kuei inscr. phr. c., the words forming a binome of synonyms: “fearful”. — Unnecessary, c. = “(ashamed:) shy and fearful”.

814. *k u e i* (*g’īwər* a) ‘to present’ (often, e.g. by Kao Yu and Yen Shī-ku, said to be the same word as *kuei* [*g’īwed* b] ‘to present food’, to which word, however, it is only cognate) Kt for *k u e i* (*g’īwed* c) ‘to fail, deficient’ says Shao Tsin-han on Mo: Ts’i huan phr. d.: “When four kinds of grain cannot be harvested, it is called deficiency”. — Pi Yüan takes a. in its ordinary sense of ‘to present, to give, to furnish’: d. = “When four kinds of grain cannot be harvested, it is called [a matter for] (giving:) succour”. This does well without any Kt speculation.

815. *k u e i* (*g’īwər* a) ‘to present’ Kt for *k ü* (*g’īwag* b) ‘feast’ says Sun Yi-jiang (Cha yi) on Ts’ê: Chung-shan ts’ê phr. c.: “Drinking and eating and regaling [each other]”, which would be equal to d., a binome occurring in *Ku lie nü chuan*. — Reject.

816. *k u e i* (*kīwəg* a) ‘a compass; rule, to regulate’ etc. Kt for *k i e n* (*kīan* b) ‘to remonstrate’ says Ma Sü-lun on Chuang: T’ien yün phr. c. — Reject. c. = “How will you (regulate:) correct him?”

817. *k u e i* (*kīwag* a) ‘a kind of ritual vessel’ (same as b.) Kt for *k i u* (*g’īōg* c) ‘uncle’ says Kuo Mo-jo on the Ts’i Hou Hu (Huan tsī Meng Kiang Hu) inscr. phr. d.: “(She has) by death lost her uncle”. — This would be plausible if the character in the inscr. is really a., which is uncertain; various other decipherments have been attempted.

Again, on the Ch’en Fang Kuei inscr. phr. e. Kuo Mo-jo, followed by Yang Shu-ta, takes a. to be Kt for *k’ a o* (*k’ōg* f) ‘dead father’: “I am filially pious to my august dead father”; (signed) Huei (Hu?). Nothing, however, indicates that the

last word, a personal name (Huei? Hu? or such-like) is a signature and does not belong to the sentence. If Kuo is right in phr. d., we ought to be consistent and interpret e.: "I am filially pious to my [dead] august uncle Huei".

Kuo tries to support his idea a. Kt for f. by proposing that in Ode 262 phr. g. = "He made a Kuei vessel [in memory of] of Shao Kung". — Unnecessary and phonetically unlikely. The line is fully discussed in Gloss 806. g. = "He was the achiever of [the deeds of] Shao Kung".

818. k u e i (*kʷəg* a) 'a bowl' Kt for k i u (*kʷōg* b) 'to twist, to plait' etc. says Cheng Hūan on Shu: Yü kung phr. c.: "The wrapped and tied up t s i n g - m a o grass". — Lu Tê-ming has not accepted this, still reading a. like d., of which it is a variant. Cheng is refuted in detail in Gloss 1368. c. = "The t s i n g - m a o grass wrapped and (bowled =) presented in bowls".

819. k u e i (*kʷəg* a) 'tortoise, tortoise shell' Kt for k ü n (*kʷən* b) 'chapped' (hands or feet) says Sū Miao (ap. Lu Tê-ming) on Chuang: Siao yao yu phr. c.: "A medicine against chapped hands". Wang Nien-sun prefers to take a. as Kt for k' u n (*k'wən* d), same meaning. Kuo Siang believes that a. is Kt for k ü (*kʷu* e) equal to k ü (*kʷu* f) 'numbed and worn' (hands) — All phonetically inadmissible, all the more since neither b. nor d. nor f. occur in texts earlier than Han. Lu Tê-ming still reads a. in its ordinary way, following Sī-ma Piao. c. = "a medicine against (tortoise-shell-like:) knotty (chapped) hands", which is certainly safest.

820. k' u e i (*k'wia* a) 'to fail, to wane, to diminish' etc. Kt for k u e i (*k'wia* b) 'wily, treacherous, weird' says Wang Nien-sun on Lü: Ch'a kin phr. c.: "The times are (strange:) different from [those of] the laws of the ancient kings". — This presupposes a strong extension of meaning: 'weird—strange—aberrant—different' for which there are no pre-Han parallels. Kao Yu defines a. as = d., thus: "The times have (waned:) deteriorated since [those of] the laws, of the ancient kings". This will do without any Kt.

821. k' u e i (*k'wia* a) 'to fail, to wane, to diminish' Kt for y i (*ngia* b) 'to discuss, to plan for' etc. says Ma Sū-lun on Chuang: Chī pei yu phr. c., whatever he means by that. — y i (*ngia*, falling tone, d) 'righteousness' and y i (*ngia*, falling tone, e) 'to determine what is right' are really one and the same word, which would cer-

809 a 歸 b 媿 c 面有歸色 810 a 歸 b 媿 c 歸乎君子隱而顯 d 歸與
歸與 811 a 歸 b 懷 c 私惠不歸德 d 懷德 812 a 歸 b 壞 c 因歸邠
氏之宮 d 侵邠氏宮 e 侵 813 a 愧 b 畏 c 愧忌 814 a 餽 b 饋 c 匱
d 四穀不收謂之餽 815 a 餽 b 饌 c 飲食鋪餽 d 哺饌 816 a 規 b
諫 c 將何規哉 817 a 餽 b 簋 c 舅 d 喪其餽 e 孝於我皇毀鐘 f 考
g 作召公考 818 a 匱 b 糾 c 包匱菁茅 d 簋 819 a 匱 b 鞞 c 不匱
手之樂 d 踴 e 拘 f 跣 820 a 虧 b 詭 c 其時已與先王之法虧矣 d
毀 821 a 虧 b 議 c 義可虧也 d 義 e 議 822 a 魁 b 巨 c 堆 d 魁陵

tainly not be repeated like that. The context is this: (j e n k' o w e i "benevolence can be effectuated" sc. by an act of the will, without being spontaneous), c. "righteousness can be (failing, deficient:) empty (faked)", (l i s i a n g w e i "by rules of decorum you dupe one another").

822. k' u e i (k'wər a) 'oyster' etc. Kt for t u e i (tʷər b) 'mound', same word as c., says Tuan Yü-ts'ai on Kyü: Chou yü phr. d. 'a mound'. — Reject. a. 'oyster' is Kt for several homophonous words (k'wər): 'great, principal; mound' etc. When Chu K'i-feng adduces the common phr. k' i u l i n g e. (Lun, Meng, Yi etc.) and says that "anciently a. was pronounced like k' i u (k'ĩóg e), he is very wrong.

823. k' u e i (k'wər a) 'oyster; great' etc. Kt for k' u n (k'wən b), acc. to Cheng Hüan to be found in the Ku-wen version of Yili: Ta shê yi phrases c. and d., where the orthodox version has e. and f. Hu P'ei-huei has shown that the fundamental meaning of k' u n b. must be 'to strike, to shake', and e. means: (He picks up the arrows) "grasps them and k' u n shakes them even" (lying equally long and parallel in his hand);" f. = (If the arrow) "(just strikes =) glances off [the target] and falls back." — a. sure enough is Kt for b.; but it is curious that Lu Tê-ming in c. and d. reads a. Anc. *kuâi* = Arch. *kwər*, not Arch. *k'wər* in the ordinary way.

824. k' u e i (k'ĩwər a) 'isolated, standing alone' Kt for h u e i (g'wəd b) says Ma Sü-lun on Chuang: T'ien hia phr. c. Shuowen defines b. as = d. 'the "surplus" of a web, the threads outside the list, the fringe', and the passage would mean: (All people choose fulness, he alone chooses emptiness; he does not hoard), c. "(fringe-like:) surplus-fashion e. he has abundance". — Reject. Shuowen's meaning for b. is known from no text (b. normally means 'variegated'). Kuo Siang's definition: f. = 'standing alone satisfied in himself' is convincing. The Rad. suggests that a. fundamentally means 'a peak', here 'peak-like', in splendid isolation. Lu Tê-ming records a variant wei (*ngĩwər g*) 'high' id. w. the word w e i (*ngĩwər h*) 'high, majestic'. Probably *k'ĩwər* a. and *ngĩwər g*, h. are cognate words.

825. k u n (kwən a) 'high-resounding' Kt for k' e n g (k'eng b) 'resounding' (as a bell) says Tu Ts'i-ch'un on Chouli: Tien t'ung phr. c. "(If the bell) is high (or, with Cheng Hüan, large in the upper part) the sound is resounding". There exists an "old text" variant d., by Lu Tê-ming read Anc. *kăn* = Arch. *ken*; in the Ts'i-lin read Anc. *γăn* = Arch. *g'en* (Lu adds that "it can also be read *k'eng*" — an adaptation after Tu's gloss). Cheng Ta-fu says that a. stands for the homophonous k u n (*kwən e*) 'royal robe', which makes no sense. — Tu's Kt is phonetically inadmissible. a. and d. are graphically so similar that it is tempting to say that either a. is a corruption of d. or *vice versa*; whether 'high-resounding' thus should be read *kwən* or *ken* or *g'en* remains a secret.

826. k' u n (k'wən a) 'to obstruct' Kt for y u n g (ĩung b) 'ulcer' says Ma Sü-lun on Chuang: T'ien ti phr. c., the k' u n - t s u n g of the text standing for d.: "(The odours) cause a tumorous swelling in the middle of the forehead". — Reject. c. = "(The odours) cause a stoppage [in the nose] felt in the forehead".

827. k u n g (kĩông a) 'body, person' Kt for k i n (kĩəm b) 'now' says Chu Tsün-sheng on Ode 35 phr. c., which in the Ts'i school version (ap. Li: Piao ke) runs d. — Reject. a. is not Kt for b. nor *vice versa*. There were several different text tradi-

tions. One of them (Tso: Siang 25) runs e.: “I am now not liked”, see in detail Gloss 97.

828. k u n g (*kjung*, *g'jung* a) ‘to join the hands, all together’ Kt for k u n g (*kjông* b) ‘palace; to castrate, castration’ says Liu T'ai-kung on Sün: Cheng lun phr. c., which should be equal to d. “[Instead of] castration, there was cutting-off of the knee-covers” (sc. a more lenient punishment, indicating the criminal by aid of the dress). — Plausible.

Again, on Lun: Wei cheng phr. e. Chu Tsün-sheng says a. Kt for b. In fact. in Li: Sang ta ki phr. f. the b. is used in the sense of ‘enclosure’, and that could be the meaning here: (The North-pole star rests in its place) “and all the stars surround it”. Cheng Hüan takes a. as short-form for g., as in the phr. h.: “All the stars salute it”. But k u n g g. can also mean ‘to embrace’, giving the same meaning as Chu'a: “All the stars (embrace:) surround it”. Pao Hien, however, takes a. to serve with its proper value: “All the stars (are together with it:) take their places beside it”, which does well without any Kt.

829. k u n g (*kjung*, *g'jung* a) ‘to join the hands, all together’ Kt for j u n g (*djung* b) ‘to contain’ etc., here in the sense of ‘law’ says Chu Tsün-sheng on Ode 304 phr. c.: “He received the small statutes and the great statutes”; this because Mao Heng defines a. by d. — Reject. j u n g b. often has a meaning ‘appearance, bearing, manner’, and Chu here quotes Lü: Shī jung phr. e., where Kao Yu defines b. by d., but this is a free paraphrase: e. = “That is the manner of the nobleman”, Kao's f a d. meaning ‘method’. j u n g a. never means ‘law’.

The Ode passage c. has been discussed in detail in Gloss 1196. a. is a short-form for f. Thus c. = “He received the small k u n g - p i jade and the large k u n g - p i jade”.

830. k u n g (*kjung*, *g'jung* a) ‘to join hands; all together’ Kt for k' u n g (*k'ung* b) ‘empty’ says Ma Sü-lun on Chuang: Keng Sang Ch'u phr. c.: (The child) “makes empty its [mental] powers”. — Unlikely. It is generally agreed that a. here is a short-form for k u n g (*kjung* d) ‘to hold round with both hands, to hold together’: c. = (The child) “concentrates its [mental] powers”.

831. k u n g (*kjung* a) ‘respectful’ Kt for h u n g (*g'ung* b) ‘wild-goose’ says Kuo Mo-jo on the Mai Tsun inscr. phr. c.: “The King shot big wild-geese”. — Kuo reads

e 丘陵 823 a 魁 b 樞 c 取之魁之 d 魁復 e 取之樞之 f 樞復 824
a 歸 b 績 c 歸然而有餘 d 織餘 e 有餘 f 獨立自足 g 魏 h 巍 825
a 硯 b 鏗 c 高聲硯 d 硯 e 袞 826 a 困 b 癰 c 困憊中顛 d 癰腫
827 a 躬 b 今 c 我躬不聞 d 我今不聞 e 我今不說 828 a 共 b 宮 c
共艾畢 d 宮刈鐸 e 眾星共之 f 君為虛宮之 g 拱 h 拱手 829 a 共
b 容 c 受小共大共 d 法 e 國士之容 f 珙 830 a 共 b 空 c 共其德
也 d 拱 831 a 龔 b 鴻 c 王射大龔龔 d 供 832 a 砥 b 恭 c 德厚信

the 5 words in one phrase, *hung-k'in* then being a binome. Yang Shu-ta, accepting Kuo's a. for b., punctuates *wang shê ta hung, k'in*: "The King shot at big wild-geese and k'in got them". Wu K'ai-sheng takes a. as Kt for *kung* (*kjung* d) 'to furnish' (keeping within one Hs series) and punctuates: *wang shê, kung k'in*: "The King was shooting and (furnished:) obtained game". This seems more cautious than Kuo's interpretation.

832. *k'ung, kiang* (*k'ung, kjung* a) 'firm' Kt for *kung* (*kung, kjung* b) 'respectful' says Chu Tsün-sheng on Chuang: Jen kien shī phr. c.: "If one's virtue is ample and one's faithfulness is respectful". — Arbitrary and unlikely. c. = "If one's virtue is ample and one's faithfulness is firm" (thus the ancient commentators).

833. *kuo* (*kwá* a) 'dagger-axe' Kt for *k'o* (*k'wá* b) 'class, rule' etc. says Wang Yi (referring to some earlier scholar) on Ch'u: Kuo shang phr. c., in which the *wu-kuo* (*ngo-kwá* d) would stand for *wu-k'o* (*ngo-k'wá* e), which would be the name of a kind of shield: "We grasp our shields". — Wen Yi-to points out that both Shī-ming and Kuang-ya have a binome f. = 'shield' and he believes that both our *kuo* a. and the *k'o* b (Phon. *g'wá*) are Kt for this *k'uei* (*k'wər* g., Phon. *kjwər*), which is phonetically excluded. There is no trace of any pre-Han word e. or f., and Wang Yi's speculation is too weakly founded. c. = "We grasp our dagger-axes from Wu" (Wu and Yüe being famous for their weapon industries) or: "We grasp our big dagger-axes" (since h. can also mean 'big', says Wang Nien-sun).

When Kuo Mo-jo (Ts'ung k'ao p. 190) proposes that *ngo-kwá* d. and *ngo-k'wá* e. are phonetic variations of a supposed *yü-kan* (*g'wo-kán* i) he is quite amusing.

834. *kuo* (*klwár* a) 'fruit, end; going to the end, determined, bold' etc. Kt for *kan* (*kám* b) 'to dare, bold' says Chu Tsün-sheng on Lun: Yung ye phr. c.: "Yu is determined", which Pao Hien paraphrases with the binome d. — Reject. The two words can sometimes be synonymous but they are not even cognate.

Again, on Chuang: Wai wu phr. e. Ma Sü-lun says a. is Kt for b., but the latter in the sense given in Shuowen: b. = f. How Ma understands the line is quite obscure. e. = "The business of offices (i.e. of government) (is brought to the end =) can be achieved when it suits the needs of all".

835. *kuo* (*kwát* a) 'to tie' in the sense of *kuo* (*kwát* b) 'to tie the hair in a knot' stands in Yili: Shī sang li phr. c. in the Ku-wen version, where the orthodox text has e. This e. is read Arch. *kwád* by Liu (ap. Lu Tê-ming, who says alternatively *g'wád*) but Arch. *g'wát* in Ts'ie-yün. — Whether a—b, is Kt for e. or *vice versa*, or the words were cognate, or, simply, the scholasts were uncertain about their true reading cannot be ascertained.

836. *kuo* (*kwát* a) 'to tie the hair in a knot' Kt for *yü-e*, *wa* (*ngjwat, ngwat* b) 'to amputate' (the feet) says Cheng Hüan on Chouli: Fang jen phr. c. 'warped' (not straight, sc. vessel). Cheng Chung takes it to stand for *ku-a* (*kwat* d) 'to scrape' (within the same Hs series). — These are both attempts at etymology. Cheng Hüan: a vessel with one leg missing ("amputated"); Cheng Chung: a vessel with parts shaved off. Probably *kwát* a. was Kt for a homophonous word *kwát* 'warped'.

837. *kuo* (*kwák* a) 'outer coffin' Kt for *to* (*d'ák* b) 'to measure' says Chu Tsün-sheng on Chouli: Lun jen phr. c.: "One measures the distance between the lacquered

parts"; this because Cheng Chung in his paraphrase employs the word *b*. — Reject. *kwák a*. was Kt for a word meaning 'to measure'. The ancient tradition was that the latter was homophonous with *kwák* 'outer coffin', since Lu Tê-ming has no special sound gloss on it here. But, as pointed out by Yüan Yüan, it was probably cognate to *k' u o* (*k'wák d*) 'wide, width' (within the same Hs series), also written *e*. 838. *k u o* (*kwák a*) 'name of a state' Kt for *k' u o* (*k'wák b*) 'leather screen' (in carriage) says Yüan Yüan on the Mu Kuei inscr. phr. *c*. "red leather screen", which is equal to the phr. *d*. in Ode 105. — Plausible.

839. *k u o* (*kwék a*) 'frog' Kt for *k u* (*ko b*) 'cricket' says Wang K'ai-yün on Li: Yüe ling phr. *c*. — Reject. The binome *l o u - k u d*. 'cricket' exists in several Han texts, but in no pre-Han works. There is no reason for doubting Cheng Hüan's definition of the binome *e*. as = 'frog', nor Lu Tê-ming's reading *kwék*. *c*. = "The frogs croak".

840. *k' u o* (*k'wá a*) 'great' (Mao school definition) or 'beautiful, fine' (Han school definition) Kt for *h o* (*g'wá b*) 'harmonious, peaceful, friendly' says Yü Yüe on Ode 56 phr. *c*.: "Oh, the friendliness of the great person". Cheng Hüan, who interprets: "Oh, the poverty of the great person", probably took *a*. as Kt for the homophonous *k' u o* (*k'wá d*) 'hollow, empty' (ex. of this in Meng) or, with Tuan Yü-ts'ai, for Shuowen's *k' u o* (*k'wá e*) 'hollow, empty' (no pre-Han ex. of this) or, again with Tuan, possibly for *k' u a n* (*k'wán f*) 'hollow'. — Yü Yüe's Kt is an arbitrary and unnecessary guess. Cheng's idea is no better. The oldest tradition (Mao Heng): *a*. = *g*. is best founded, see Gloss 162. *c*. = "Oh, the greatness of the grand person".

841. *k ü* (*k'io a*) 'to dwell' etc. Kt for *k i* (*k'ia g b*) 'a final particle' says Cheng Hüan on Li: T'an Kung phr. *c*. — Reject. The final particle *k'ia g b*. is well attested in Shu: Wei ts'i phr. *d*. and in Ode phr. *e*. (Cheng Hüan believes that it also appears as *f*. in Ode 217 phr. *g*. which, however, means: "What occasion is this?", see Gloss 698). But *k'io* cannot be Kt for a *k'ia g*; *k'io* and *k'ia g* are merely synonymous final particles.

842. *k ü* (*k'io a*) 'to dwell' etc. Kt for *k ü* (*g'iu b*) 'to provide, complete, implement', this again for *k'iu* 'all' etc. says Yü Sing-wu on Ode 265 phr. *c*., which would be equal to *d*., the *y ü* (*ng'io e*) standing for *y ü* (*ng'iuo f*), *d*. meaning: "We all rejoice and go to excess (in pleasure)". He motivates this by a "parallel" phr. in

石 833 a 戈 b 科 c 標吳戈分 d 吳戈 e 吾科 f 吳魁 g 魁 h 吳 i 羽
干 834 a 果 b 敢 c 由也果 d 果敢 e 官事果乎眾宜 f 進取 835 a
括 b 髻 c 括用組 d 髻用組 e 髻 836 a 髻 b 踟 c 髻髻 d 刮 837 a
檟柳 b 度 c 檟其漆內 d 廊 e 擴 838 a 號 b 鄴 c 朱號 d 朱鄴 839
a 蠅 b 姑 c 螻蛄鳴 d 螻蛄 e 螻蛄 840 邁過 b 和 c 碩人之邁 d 科
e 窠 f 款 g 寬大 841 a 居 b 其 c 何居 d 若之何其 e 夜如何其 f
期 g 實維何期 842 a 居 b 其 c 我居圉卒荒 d 我俱娛卒荒 e 圉 f

Ode 257 phr. g., in which *c h u e i* (*îiwad h*) 'to attach, to connect' would be wrong for *a o* (*ngog i*), and the "corrected" line (j) meaning: "All amuse themselves and go to excess". — These astounding text "corrections" and speculations are much too wild. In spite of the words *t s u h u a n g*, the passages c. and g. have nothing to do with each other. g. = "All things together are utterly (waste:) ruined", see Gloss 976. c. = "Our settlements and border lands are utterly waste", see Gloss 557.

On the other hand, in Sün: Yu tso phr. k. Chu Tsün-sheng says *g'ïu b* is Kt for *k'jo a.*, the phr. k. being equal to l. This latter means 'quietly, tranquilly' (Ode 245) which does not suit the context in k. Yang Liang defines the *k ü - j a n* in k. as = 'self-satisfied': "Smugly wanting to be the teacher of others". This is convincing, *k ü b.* here having an extended sense: 'complete > full up, self-satisfied'. 843. *k ü* (*k'jo a*) 'to grasp' (ex. in Ode 155) Kt for *k ü* (*k'iwag b*) 'to grasp' (ex. in Li) says Tsin Shao (comm. on Han shu: Yang Hiung chuan). — Probably the two words were merely synonymous. But it is not excluded that *k'iwag* had early become *k'wo* in certain circles, see par. 846 below.

844. *k ü* (*k'wo a*) 'carpenter's square, a rule' Kt for *k ü* (*k'jo b*) 'to lift; to quote, to record' says Yü Yüe on Chouli: Lun jen phr. c.: (In cutting out the nave of the carriage) "one must record the north-side and the south-side" (of the tree furnishing the wood). An "ancient text version" read *k ü* (*g'ïo d*) 'to resist' etc. inst. of a. — Yü's idea is possible but unnecessary. As pointed out by Sun Yi-jang, of the common binome *k u e i - k ü e*. 'compass and square, a rule' etc. the first word *k u e i* was used in the extended sense of 'to put a circle on' = 'to mark' in Kyü: Chou yü phr. f.: "The Spirit marked her buttock with black". Analogous to this we have here *k ü a.* in the extended sense of 'to mark': c. = "One must mark the north-side and the south-side".

845. *k ü* (*g'ïo a*) 'spur; to resist; distant from' etc. Kt for *k' ü* (*g'ïwo b*) says Chu Tsün-sheng on Tso: Hi 28 phr. c.: "He jumped up (in three efforts:) thrice". Tu Yü defines c. by d. 'to jump'. — b. is in pre-Han texts only known to mean 'to go' (Ch'u ts'ï). *g'ïo a.* is simply Kt for a homophonous *g'ïo* 'to jump'.

846. *k ü* (*g'ïo a*) 'spur; to resist; distant from' etc. Kt for *k ü* (*g'ïiwag b*) but not in the ordinary sense of this word ('sudden, hurried') but meaning 'stage' (distance) says Sun Yi-jang on Ta Tai li: Wang yen phr. c.: (300 double-steps are a *li* [side of village], 1000 double-steps are a *tsing* [side of a community of 8 villages], "3 *tsing* are a *kou-lie*, 3 *kou-lie* are a *k ü* (stage:) relay station". Sun's reason is that we find in Kuan: Ta k'uang phr. d.: "After [every] 30 *li* one establishes a *k ü b.*", on which Yin Chī-chang says that *k ü b.* means e. 'relay station'. — Sun's theory may seem phonetically poor, but, as demonstrated in Bulletin 34 p. 22 (= LC, introduction), the Archaic *ág, ag, äg* words had very early, in certain circles, become *o*· (with final glottal stop), and Sun's idea is then tenable: *g'ïo a.* Kt for *g'ïwo b.*

We find this corroborated by double forms like the following: Hanfei: Wu tu phr. f.: Hanfei: Nan 4 phr. g.; Kyü: Wu yü phr. h.: Sün: Cheng lun phr. i.: Sün: Wang chī phr. j. Cf. par. 851 below.

847. k ü (g'ïo a) 'hard iron; great' etc. Kt for k ü (k'jo b) 'saw' says Yü Sing-wu on Sün: Yi ping chr. c. W a n - k ü would (after Sun Yi-jiang) be the name for a kind of weapon, k ü b. properly meaning 'saw': "Saw-toothed weapons and iron lances". — Very speculative. Yang Liang says w a n is a place name and quotes Sū Kuang (dead A.D. 425) to the effect that a. means 'hard iron'; thus c.: "Hard iron [weapons] from Wan and iron lances". No reason for rejecting this tradition, the earliest we can reach.

848. k ü (g'ïo a) 'hard iron; great' Kt for k ü (k'jo b) 'arrogant' says Ma Sü-lun on Chuang: Lie Yü-k'ou phr. c.: "After his first rank endowment he is arrogant". — Unnecessary. l ü means 'spine' and the expression l ü - k ü is very graphic: "After his first rank endowment he is iron-spined" (very cocky).

849. k ü (k'ju a) 'Hovenia; prune' Kt for k ü (k'wo b) 'carpenter's square, a rule' says Chu Tsün-sheng on Li: K'ü li phr. c., a line that, in itself, is quite unambiguous: (What the women present are) "prunes, hazel nuts, dried meat, slices of dried meat, dates and chestnuts". This curious gloss of Chu's is based on K'ung Ying-ta, who believes that there is a symbolism in all these offerings (prunes, hazel nuts etc.): their words, through puns, convey the ideas d. meaning e.: (When the women just are married) they k ü (= f a) have a rule that when c h e n (= c h i) they arrive they f u (= s h i) first s i u (= c h i) cultivate [their persons] and t s a o (= t s a o) are early [in rising] and l i (= s u) respectful". This amusing rigmarole has been taken seriously by Chu Tsün-sheng, hence his "a. Kt for b.".

850. k ü (g'iwät a) 'to dig out'. This is the reading in Kuangyün and Lu Tê-ming on Ode 150. But Kuangyün has an alternative reading k ü e (g'iwät b.) and it is then Kt for a cognate word k ü e (g'iwät b., Lu Tê-ming), occurring in Tso: Yin 1 phr. c.: "They dug out the earth". This, again, is a variation of the stem k' ü e (k'iwät b) 'breach, opening, lacuna'. It is therefore wrong to say, with Wang Yin-chi (Tsa ch'i 5), that b. is Kt for a.

851. k ü (k'iwag a) 'to grasp, to depend on' Kt for k ü (g'ïo b) 'spur; to resist' etc. says Yü Yüe on Ta Tai li: Tseng ts'i ch'i yen phr. c. Yü refers to Hou Han shu: Ma Yüan chuan phr. d., there by Li Hien defined as = e. 'refractory'. c. would then mean: "In his actions he had nothing refractory". — Reject. The Hou Han shu phrase is much too late to have any value in this case. The context shows that

娛，具贅卒荒^h贅ⁱ教^j俱教卒荒^k具然欲為人師^l居然 843
 a 據^b據 844 a 矩^b舉^c必矩其陰陽^d距^e規矩^f神規其臂以
 墨 845 a 距^b躍^c距躍三百^d超越 846 a 距^b遽^c三井而句烈
 三句烈而距^d三十里置遽^e郵驛^f奧遽^g奧距^h豈遽ⁱ豈矩^j
 豈渠 847 a 鉅^b踞^c宛鉅鐵鉅 848 a 鉅^b倨^c一命而呂鉅 849
 a 棋^b矩^c棋榛脯脩棗栗^d矩臻甫修早栗^e法至始治早庸 850
 a 掘^b關^c關地 851 a 據^b距^c行無據旅^d旅距^e不從之貌

the phr. refers to a wise man who is travelling. With Wang P'ing-chen, a. has its ordinary meaning: c. = "When travelling he does not depend on lodging-houses". Yü has probably been influenced by the phenomenon studied in par. 846 above which has led him to misunderstand the passage.

852. k ü (*kîók* a) 'foot-ball; to exhaust' etc. or k ü (*kîók* b) 'to exhaust' Kt for k u (*kók* c) 'to tell, to inform' says Tuan Yü-ts'ai on Ode 178 phr. d.: "He harangued the cohorts"; this because Mao Heng defined a. (b.) by c. — Possible. But *kîók* a. is Kt for a long series of other *kîók* words (see GSR) and one of them probably was *kîók* 'to tell, to inform'; Lu Tê-ming has that tradition.

Similarly, on Ode 202 phr. e.: "Oh mother, you nourished me" Chu Tsün-sheng and Ho Yi-hang say that a. is Kt for y ü (*dîók* f) 'to nourish'. To be rejected, a. again read *kîók* (as Lu Tê-ming must have had for tradition, since he gives no sound gloss on a. here).

Again, on Ode 197 phr. g. Chu Tsün-sheng says b. (var. a.) is Kt for k' i u (*g'îóg* h) 'wilderness'. Refuted in Gloss 592. g. = "It is entirely rank grass".

Again, on Ode 250 phr. i. Chu Tsün-sheng says b. is Kt for k u e i (*kîwäg* j) 'spring flowing from a (vertical) side', which makes poor sense. i. means: "They reached j u e i the inner side and k ü the outer side of the river bend", see in detail Gloss 910. Here still read Arch. *kîók* (Lu Tê-ming).

Again, on Ta Tai li: Hia siao cheng phr. k.: "What is k ü? It is the name of a star" Lu Pien says that a. is Kt for t o u, c h u (*tüg, tîóg* l., see Lu Tê-ming on Mao Heng's gloss on Ode 21). Wang P'ing-chen thinks it is Kt for l u (*luk* m) — both phonetically unacceptable.

853. k ü (*g'îuk* a) 'bent; to twist' etc. (text ex. in the Odes etc.) Kt for k' ü (*k'îuk* b) 'bent, crooked' says Chu Tsün-sheng (followed by Chang Ping-lin in Wen shī). — The two words were merely cognate; that a. would have been pronounced like b. goes against all the ancient tradition.

854. k' ü (*g'îo* a) 'canal; vast, great' etc. Kt for k ü (*g'îwäg* b) 'sudden, hurried' says Yang Liang on Sün: Siu shen phr. c. but adds that k' ü k' ü d. means e. 'not wide and great' (just the opposite of its ordinary meaning). Yang's idea is quite obscure. — Ch'en Huan says d. here (*g'îo-g'îo*) is Kt for k ü - k ü (*g'iu* f) which occurs in Odes 100 (there: 'scared = excited, flurried') and 104 (there: 'scared = cautious, circumspect'). Thus: "If a man has a (law:) norm but does not understand its meaning, he is (scared, anxious:) bewildered". — Plausible.

855. k' ü (*g'îo* a) 'canal; vast, great' etc. Kt for y a (*ngâ* b), in Shuowen wr. c., says Chu Tsün-sheng on Chouli: Kü jen phr. d.: "The k' ü fellow (of the wheel) is thrice the length of three handles". This because in Chouli: Lun jen we find e.: "The y a fellow is that by which [the wheel] is solidly kept together".

It is unlikely that in the same document (K'ao kung ki) the word should first be written b. (c.) and a few paragraphs later by a phonetically poor Kt a. The early tradition, ap. Lu Tê-ming, kept the two words apart, considering them as synonymous only.

856. k' ü (*g'îwo* a) 'street' Kt for k' u e i (*g'îwäg* b) 'meeting-place of several

roads' says Chu Tsün-sheng on Ch'u: T'ien wen phr. c., and for k' i (g' iëg d) 'bi-furcating (sc. road) 'in Sün: K'üan hüe phr. e. — Reject.

857. kü (k' iu a) 'to conceal' etc. (Kt for several homophonous words). Kt for k o u (ku b) 'crooked' says Lu Tê-ming after Cheng Hüan on Li: Yüe ki phr. c.: "Curling sprouts break through". — Unnecessary. An early word k' iu 'to conceal' occurs in Sün: Ta lüe and in Tso: Chao 7, and, in fact, the graph is made for this: objects stored in a receptacle. Thus c.: "Sprouts hidden [in the earth] break through". (GSR 122 should be corrected accordingly).

858. k' ü (k' iu a) 'to conceal' etc. Kt for h ü (x' iu b) 'merry' in Lü: Wu ta phr. c., corresponding to Lü: Yü ta phr. d.: "They enjoy themselves merrily together" (the whole passage is identical for the rest).

859. k' ü (k' iwat a) 'to bend' Kt for k i e (g' iat b) 'to exhaust' says Ma Sü-lun on Lao 5 phr. c.: "It is empty but not exhausted". — Reject. a. itself is well known in the sense of 'to exhaust' (e.g. Lü: Shen shī phr. d.). If in such cases it is a Kt, it will rather be for a word k' iwat 'empty' see the next paragraph.

860. k' ü (k' iwat a) 'to bend' Kt for k' ü e (k' iwat b) 'empty' says Chu Tsün-sheng on Sün: Li lun phr. c.: "(If) now it remains empty" (sc. without rites corresponding to the stirred feelings). Yang Liang defines k' ü - j a n as = d. — Plausible. b. is well attested with the meaning 'empty' (Chuang: Jen kien shī phr. e.: "Look at that emptiness"; Sī-ma Piao: k' ü e = d. 'empty').

On the other hand, when on Li: P'ing yi phr. f.: "At the end it stops", Chu Tsün-sheng says k' ü (k' iwat g) 'to stop, to cease' is Kt for k' ü e (k' iwat b) which also can have that meaning, this is quite unnecessary. k' iwat g. is itself well attested = 'to cease' through many parallels, and no ancient tradition reads it k' ü e (k' iwat) in these cases.

861. k' ü (k' iwat a) 'to bend' Kt for k' ü e (k' iwat b) 'opening' says Cheng Hüan (in comm. on Chouli: Nei sī fu) on Li: Yü tsao phr. c., which in Chouli (loc. cit.) is d., the b. indicating open-work. — Possible. It might be added that Chu Tsün-sheng imagines that when a. means 'to bend', it is Kt for k' ü (k' iuk e) 'to bend', which, of course, is very wrong.

862. k' ü (k' iab/k' iö a) 'to go away' Kt for k' ü (k' iu b) 'to drive [horses], to

852 a 鞠 b 鞠 c 告 d 鞠鞠旅 e 毋兮鞠我 f 育毓 g 鞠為茂草 h 芄 i
 芮鞠之即 j 沆 k 鞠者何也屋名也 l 嚙 m 祿 853 a 局 b 曲 854 a
 渠 b 遽 c 有法而不志其義則渠渠然 d 渠渠 e 不寬泰之規 f 具具
 855 a 渠 b 牙 c 枋 d 渠三柯者三 e 牙也者以固抱 856 a 衛 b 旒 c
 九衛 d 岐 e 行衛路者 857 a 區 b 肉 c 區萌達 858 a 區 b 蚶 c 區
 區為相樂也 d 蚶蚶為相樂也 859 a 屈詘 b 渥竭 c 虛而不屈詘 d
 屈力 860 a 屈 b 闕 c 案屈然已 d 空然 e 瞻彼闕者 f 其終詘然 g
 詘 861 a 屈 b 闕 c 屈狀 d 闕狀 e 曲 862 a 去 b 驅 c 千乘三去

gallop' says Chu Tsün-sheng on Tso: Hi 15 phr. c.: "The thousand chariots will thrice gallop". — Arbitrary and unnecessary. c. = "The thousand chariots will thrice be driven away".

863. k' ü (*g'iwag* a) 'coarse mat' Kt for k ü (*kljo* b) 'round basket' says Lu Tê-ming on Li: Yü ling phr. c. "the round and square baskets" (sc. in which to put the silk cocoons). Lu reads a. Anc. *kjwo* which, because of the Phonetic in the graph, I reconstructed as Arch. *kjwag* in GSR, which is wrong. Lu's reading *kjwo*, shang sheng, is due to his Kt idea above. — Unnecessary. c. = "the mats and the baskets" (where the cocoons were placed).

864. k' ü (*k'juk* a) 'to bend' Kt for y ü (*ju* b) 'to bend the body, a humpback' says Ma Sü-lun on Chuang: Ta tsung shī phr. c. — Reject. c. = "He was a crooked humpback with a protruding back."

865. k ü a n (*kjwan* a) 'to roll' Kt for k u n (*kwän* b) 'royal robe' says Cheng Hüan on Li: Yü tsao phr. c.: "He sacrifices wearing the dragon robe"; he adds that one text version had b. inst. of a. — Plausible. To the phr. d. "royal robe and ceremonial cap" in Tso: Huan 2 and in Chouli: Sī fu and in Yili: Kin li corresponds e. in Li: Wang chī and f. in Sün: Fu kuo.

866. k ü a n (*kjwan* a, b) 'cautious, deliberate' (a. in Lun: Tsī-lu, b. in Meng: Tsin sin quoting Lun) Kt for k i e n (*kän* c) 'to abridge, summary, hasty' says Chu K'i-feng on Lun: Tsi-lu phr. d.; this because earlier in the Meng chapter the disciple Wan Chang quotes (with a slight paraphrase) Confucius in this very pronouncement as having said e. Thus: (In my choice of followers) "if necessary, it shall be the impulsive and (summary:) hasty ones". — Unsatisfactory. Mencius' reply is a reproof to Wan: the phr. e. "impulsive and hasty" is from Lun: Kung-ye Ch'ang in quite another context, and Meng instead quotes the Tsī-lu phr. as d. (with b), which makes a great difference. Whereas k' u a n g k i e n (in the Kung-ye Ch'ang passage) is a binome of analogous notions ('impulsive' and 'hasty'), the phr. k' u a n g k ü a n in d. (the Tsi-lu passage) indicates two contrary things: (In my choice of followers) "if necessary, it shall be the impulsive ones [on the one hand] and the deliberate ones [on the other hand]", the Master himself defining the latter as such who y u s o p u w e i "have things that they will not do".

In Mo: King shang there is a phr. f., and Sun Yi-jang identifies this k ü a n (*kjwan* g) with the k ü a n (*kjwan*) 'to look askance' occurring in Meng: Liang Huei wang, hia phr. h., and this h. again would be equal to our a. above. The k ü a n (*kjwan*) in f. is certainly, with Sun, the same as a.: "The deliberate ones in their actions are satisfied". The k ü a n (*kjwan*) in h., on the other hand, is not identical with but cognate to a.: the word stem has a fundamental meaning of 'scared', hence on the one hand 'cautious, deliberate', on the other hand 'frightened looks, sidelong glances'.

867. k ü a n (*kiwan* a) 'pure' Kt for k u e i (*kiweg* b) 'pure' says Cheng Hüan on Ode 166, Mao version, phr. c.: "Auspicious and pure" (are your sacrifices), since the Lu version read h. The same Kt in various text is propounded by many early scholars (Kao Yu, Ma Jung, Chao K'i), see in detail Gloss 426. — Reject. The two words a. and b. were merely synonymous; a. could not be Kt for b. nor *vice versa*.

868. *k'ü a n* (*k'üwän a*) 'to exhort, to encourage', variant *kü a n* (*g'üwan b*) 'tired' Kt for *suei* (*dzwia c*) 'to follow' says Ma Sü-lun on Chuang: T'ien yü'n phr. d.: (Who is it that, being still) "enjoys and follows this" (sc. the creation of clouds and rain). — This idea was already advanced by Sī-ma Piao (ap. Lu Tê-ming), who read *b.* and stated that *b.* was Kt for *c.* Since this seems too bad, it has been suggested that *k'ü a n a.* was a corruption of *k'uei* (*k'wia e*) 'to wane' (since it appears here to rime with a word *šia*), a bold emendation indeed, and still an impossible Kt. Sī-ma's speculation remains obscure. *d.* = (Who is it that, being still) "enjoys and stimulates this". The *b.* of Sī-ma's version is Kt for *a.*

869. *k'ü a n* (*g'üwan a*) 'weight of a steelyard' (ex. in Lun: Yao yü'e phr. *b.*, in Chuang: K'ie k'ie phr. *c.*) Kt for *ch'uei* (*d'wia d*) 'to hang down' says Tuan Yü-ts'ai. — Reject. A word *ch'uei* (*d'wia e*) 'sledge-hammer' was from Han time also used in the sense of 'weight of a steelyard' but is unknown in this sense in pre-Han texts.

Ma Sü-lun (on the Chuang ex. phr. *c.*) prefers to say that *g'üwan a.* is Kt for *ts'ü a n* (*ts'üwan f*) 'to weigh'. — Reject. Chu Tsün-sheng thinks it is Kt for *hü a n* (*g'üwan g*) 'to suspend'; this is phonetically better, but we have no reason whatever for doubting the ancient tradition that *a.* was read *k'ü a n* (*g'üwan*), Ts'ie-yün.

870. *kü e* (*küwät a*) 'a kind of sickness' Kt for *kuo* (*kwät b*) 'end of arrow' (where it touches the bow string) says Sun Yi-jiang (Ku chou yü lun) on the Shi T'ang-fu Ting inscr. phr. *c.*: "red arrows" ('end of arrow' standing *pars pro toto* for 'arrow'). — Plausible. In *b.* the upper part of the Phonetic is *küwät d.*, which in the bronze inscriptions regularly stands for the *kü e* (*küwät e*) of the early classics.

871. *kü e* (*küwät, g'üwät a*) 'to stumble' Kt for *ki* (*g'üwed b*) 'agitated' says Ma Sü-lun on Chuang: Chī lo phr. *c.* — Unlikely. *küwät a.* is sometimes Kt for a word *ku ei* (*küwad*) 'to move rapidly, agile, alert' e.g. in Ode 114 phr. *d.* (Lu Tê-ming: Anc. *küwäi* = Arch. *küwad*, meaning *e.*); and here in *c.* Lu likewise says Anc. *küwäi* = Arch. *küwad* = *f.* 'to move'. Thus *c.* = "Their minds (moved, agitated:) disturbed disliked it".

872. *kü e* (*g'üwät a*) 'to dig up' (Yi Chou shu), really the same word as *kü e* (*g'üwät b*), is used for a word 'to lift' (the dress) in Li: Nei tsê phr. *c.*: "If it is not for wading, one does not pull up [the dress]". Here Chu Tsün-sheng says that *a.*

863 a 簾 b 簾 c 簾筐 864 a 曲 b 偃 c 曲僕發背 865 a 卷 b 袞 c 龍
卷以袞 d 袞冕 e 卷冕 f 袞冕 866 a 猶 b 猥 c 簡 d 必也狂猶猥乎
e 狂簡 f 謂作嘽也 g 謂 h 明明胥讒 867 a 蠲 b 吉蠲 c 吉圭 868
a 勸 b 倦 c 隨 d 淫樂而勸(倦)是 e 虧 869 a 權 b 權量 c 權衡 d 垂
e 鍾 f 銓 g 縣 870 a 歎 b 檜櫓 c 彤歎 d 卒 e 厥 871 a 蹶 b 悻 c
其意蹶蹶然惡之 d 良士蹶蹶 e 動而敏於事 f 動 872 a 擻 b 關 c
不涉不擻 d 揭 e 揭衣 f 蹶 g 是謂蹶其本 h 拔 873 a 夬 b 萬 c 夬

is Kt for d., a word of many readings: *g'iat*, *g'jät*, *k'iat*, *k'jät* 'to lift'; *k'iad* (Lu Tê-ming) 'to pull up one's clothes' (Ode 34). Chu proposes this Kt because Lu Tê-ming defines a. here as = e.; Lu, however, reads a. in c. not *k'iad* but Anc. *k'iwäi* = Arch. *k'iwad*. — A word *k ü e* (*k'iwät*, *g'jwät* f) 'to stumble' is used Kt for a homophonous word in Tso: Siang 19 phr. g.: "That is to pull up its root", on which Sü Miao and Tu Yü: f. = h. 'to pull up'. a. in c. is probably id. w. this *k'iwät*, *g'jwät* and merely cognate to d.

873. *k ü e* (*kiwat* a) 'archer's thimble' Kt for *k o* (*kät* b) 'dolichos' says Wen Yi-to on Yi: Kua 10 phr. c., which he considers equal to Ode 101 phr. d.: "dolichos shoes". — This makes no sense in the context. a. here has mostly been considered to be a short-form for, or synonymous with *k ü e* (*kiwat* e) 'to cut off, to decide', thus d.: "a (decided:) resolute [way of] treading". Lu Tê-ming, however, here reads a. Anc. *kwai* = Arch. *kwad* 'to divide'. The meaning of the short formulae in Yi is mostly impossible to ascertain.

874. *k ü e* (*kiwat* a) 'shrike' Kt for *k ü* (*kiwek* b) 'shrike' says Tuan Yü-ts'ai on Meng: T'eng Wen kung, shang phr. c.: "the shrike-tongued man". — Reject, a. and b. (ex. of this in Li: Yüe ling) are merely synonymous.

875. *k ü e* (*kiwat* a) 'treacherous' Kt for *k ü e* (*kiwat* b) 'to decide' says Wang Nien-sun on Sün: Ju hiao phr. c.: (If the superior man) "decides their (virtue:) ability and (thereafter) fixes their rank". — Possible. Yet the reading a. is uncertain, some versions having d. instead, an unknown word, and Hung Yi-süan believes that a. and d. both are corruptions of *l u n e*. 'to discuss, to examine'. This seems most convincing since in the chapter *K ü n t a o* we find f.

876. *k ü e* (*kòk* a) 'to awake' etc. Kt for *s o* (*sjòk* b) in the sense of 'straight' (ex. in Meng) says Chu Tsün-sheng on Ode 189 phr. c.: "Straight are its pillars". — Reject. a. is Kt for a homophonous *kòk* 'straight', see in detail Gloss 503.

877. *k ü e* (*kòk* a) 'to awake, to realize, to discern' etc. Kt for *k i a o* (*kög* b) 'to compare' says Wang Nien-sun and Ku Kuang-k'i on Sün: Wang pa phr. c.: (Yang Chu wept at a crossroad and said: the one who [passingly lifts a half-step =] makes a half-step in the wrong direction) "e r k i a o and then (compares:) verifies, [finding that] there will be a mistake of a thousand li" (he will weep bitterly). — Unnecessary. Yang Liang defines a. by d. 'to know', and *kòk* a. is common in the sense of 'to realize', thus: (The one who makes a half-step in the wrong direction) "and realizes that there will be a mistake of a thousand li" (will weep bitterly).

878. *k ü e* (*kög* a) 'bars on carriage box' Kt for *h o* (*g'ek* b) 'to examine' says Chu Tsün-sheng on Lao 2 phr. c.: "Long and short (examine each other:) test each other". — Reject. The ancient commentaries define a. here as loan for *k i a o* (*kög* d) = e. 'to compare': c. = "Long and short (compare =) stand in comparison to each other".

Again, it has largely been accepted that in Meng: Wan Chang, hia phr. f.: "The men of Lu in the hunt (competed:) contested with each other" (for their part of the game), a. is Kt for *k ü e* (*kuk* g) 'horn; to butt, to attack'. But there is no reason for not reading it *kög* (= d) 'to compare', as above: "The men of Lu in the hunt (compared =) divided the game justly between them".

On the other hand, in Li: Yüe ling phr. h.: “One compares (verifies) the measures tou and yung” Cheng Hün paraphrases g. by a. ‘to compare’, and probably he meant that g. was Kt for a. in this sense. But Lu Tê-ming gives no special sound gloss on g. in this phrase, and he consequently had the tradition that *kūk* g. ‘horn’ was Kt for a homophonous *kūk* ‘to compare’.

879. k ü e (*kūk* a) ‘horn’ etc. Kt for t o u, c h o u (*tüg, tîóg* b) ‘beak’ says Wen Yi-to on Ode 17 phr. c. — Reject. ‘Horn’ here is merely used in a figurative sense: “Who says that the sparrow has no (horn:) beak?”.

880. k' ü e (*k'iwät* a) ‘breach, opening, lacuna’ and k ü e (*g'iwät*) ‘to dig out’ see par. 850 above. This a. is Kt for k' ü e (*k'iwät* b) ‘to shut up, to finish, end’ etc. says Ma Sü-lun on Chuang: Tao Chī phr. c.: (Confucius comes to the eastern gate and Liu-hia Ki there says:) “Now it is shut up; for several days I have not seen you”. — This makes poor sense, and k' ü e - j a n is wrongly construed; it is an adverbial phrase. c. = “Recently, (lacuna-wise:) with an interval, I have not seen you for several days”.

881. k' ü e (*k'iwät, k'iwät* a) ‘to break, to splinter, to split’ Kt for k' u e i (*k'iwäg* b) ‘cleft bands holding cap on head’ says Cheng Hün on Yili: Shī kuan li phr. c.: “The black cloth cap with (split:) cleft band at the neck”. He refers to Ode 217 phr. d.: “There are leather caps with cleft bands”. — Reject. k' ü e a. and k' u e i b. are merely synonymous, see Gloss 697. Wang Sien-k'ien believes that *k'iwät* a. in c. is Kt for t s' o (*ts'wät* e) ‘cap’ (ex. in Ode 225), which is excluded.

882. k' ü e (*k'jak* a) ‘to decline, to refuse’ Kt for k ü (*g'jo* b) ‘to resist’ says Ma Sü-lun on Chuang: Ta sheng phr. c.: “When life comes, it cannot be resisted”. — Reject. a. is a common word and the text clear: “When life comes, it cannot be declined”.

883. k ü n (*küwën* a) ‘even, equal’ etc. Kt for y ü a n [Pek. y e n] (*djwan* b) ‘to go along’ says Tuan Yü-ts'ai on Shu: Yü kung, Ma Jung's version phr. c.: “He went along the Kiang and the sea”, where the orthodox version has d. — Reject. a. here by extension means ‘to go even with, parallel to, along’ (Ma: a. = e.), which gives the same meaning as above.

Similarly, when in Li: San nien wen phr. f.: (The animals, bereaved of their mates) “will unfailingly return and perambulate their old haunts” recurs in Sün: Li lun

履 d 葛履 c 決 874 a 鵠 b 鵠 c 鵠舌之人 875 a 謫 b 決 c 謫德而
定次 d 謫 e 論 f 論德而定次 876 a 覺 b 縮 c 有覺其極 877 a 覺
b 較 c 而覺跌千里者 d 知 878 a 較較 b 覈 c 長短相較 d 校 e 比
f 魯人獵較 g 角 h 角斗角 879 a 角 b 喙 c 誰謂雀無角 880 a 關
b 關 c 今者關然數日不見 881 a 缺 b 頰 c 緇布韜缺項 d 有頰者
弁 e 撮 882 a 卻 b 距距 c 生之來不能卻 883 a 均 b 浴 c 均于江
海 d 浴于江海 e 平 f 必反巡過其故鄉 g 鉛過故鄉 h 鉛 i 巡 j 浴

as g., Tuan says that y ü a n [Pek. ch'ien] (*djwan* h) 'lead' is Kt for s ü n (*djwän* i). — Reject. h. obviously stands for b., the binome j. 'to go along and pass through' making much the same sense as the s ü n - k u o in f.

884. k ü n (*kjwän* a) 'even, equal' etc. Kt for k ü n (*kjwän* b) 'lord' says Kuo Mo-jo (K'ao ku hüe pao 11, 1956, p. 2) on the Ts'ai Hou Pien Chung inscr. phr. c.: "The lord and the dignitaries". — Plausible.

885. k ü n (*kjwän* a) 'fallow-deer' Kt for k' ü n (*g'jwän* b) 'flock, crowd, all' says Tu Yü on Tso: Chao 5 phr. c.: "You have sought the princes and they have all come". — Plausible. Yet Lu Tê-ming does not accept this; he reads a. Anc. *k'jwän* = Arch. *k'jwän* or, alternatively, Anc. *g'jwän* = Arch. *g'jwän*; he seems to take the word *k'jwän* or *g'jwän* in a sense of 'deer-wise, like deer', cognate to a. (?).

Again, a. Kt for k' u n (*k'wän* d) 'to bind' says Chu Tsün-sheng on Tso: Ai 2 phr. e.: "They bound him" (on the chariot). Here again, Lu Tê-ming reads the word Anc. *k'jwän* = Arch. *k'jwän*, evidently taking it to be an independent word, cognate to *k'wän* d.

886. k ü n (*g'jwän* a) 'mushroom' Kt for s h u n (*djwän* b) 'Hibiscus' says Chu Tsün-sheng on Chuang: Siao yao yu phr. c. "The Hibiscus of a morning", quoting an early comm. who defines a. by b. — Reject. c. = "The mushroom of a morning" (does not know the beginning and end of a month).

887. k ü n (*g'jwän* a) 'mushroom' Kt for k i e (*kiet* b) 'to tie; to knot, to set (as fruit)' says Chu Tsün-sheng on Chuang: Ts'i wu lun phr. c.: "The moist vapour coagulates (becomes something solid)"; this because Hiang Siu defined a. by b. — Reject. c. = "The moist vapour (becomes:) is transformed into mushrooms".

888. k' ü n (*g'jwän* a) 'a flock, all' Kt for k ü a n (*g'jwän* b) 'curved, curled' says Wen Yi-to on Yi: Kua 1 phr. c.: "There appears a curled dragon without head". — The common and seemingly natural interpretation is: "There appears a flock of dragons without heads". But Wen is right in pointing out that we have here a series of phrases in which the dragon has a qualifying attribute: "the flying dragon" (d), "the overbearing (stuck-up) dragon" (e) and "the curled dragon" (f). His Kt idea seems convincing.

889. l a (*lät* a) 'wicked' Kt for l i e (*liät* b) 'brilliant' says Liu Sin-yüan on the Wu Huei Ting inscr. phr. c.: "my brilliant dead father". This Kt, already recognized by Sie Shang-kung, has been generally accepted. — Plausible.

890. l a i (*läg* a) 'wheat; to come' Kt for l i (*liäg* b) 'to give' (text ex. of this word in Odes 247, 262) says Cheng Hüan on Yili: Shao lao kuei sī li phr. c.: (The Spirits) will endow you, filial grandson". Lu Tê-ming follows this but records an alternative reading Anc. *lät* (*k'ü* sheng) = Arch. *läg*. A certain tendency in Han time to mix up the characters a. and b. is further to be seen in Han shu: Liu Hiang chuan, where the phr. d. "wheat and barley" of Ode 275 is rendered e. — Cheng's Kt in phr. c. is phonetically quite possible, but Lu's alternative reading *läg*, *k'ü* sheng, obviously takes a. as a short-form for l a i (*läg*, f. *k'ü* sheng) 'to give, which is certainly more simple (so also Chu Tsün-sheng). Hu P'ei-huei mentions that some scholars would read a. in its ordinary way: c. = "Come, you filial grandson", which is quite admissible, though it goes against the ancient tradition.

In Ode 275 phr. d. the Han version had *g.*, and Wang Nien-sun proposes that the *ki a* here is a corruption of *hi* (*χiæg h*) 'to rejoice', adding that *a.* (*læg*), *b.* (*liæg*) and *h.* (*χiæg i*) were "similar in sound", which caused the divergent versions. Consequently Chu Tsün-sheng thinks that when Cheng Hūan in c. above says *a.* = *b.*, he meant that the *li* (*liæg*) was equal to *hi* (*χiæg i*) 'to bestow happiness' (an Erya word with no early text examples). Wang's speculation was based on variants in *Nomina propria* like *j.*, but it is not convincing.

Again, on Chuang: Sū Wu Kuei phr. k. Yü Sing-wu says *a.* Kt for *b.* "I look forward to the benefit he will give" (the new territory). — Unnecessary and arbitrary, *k.* = "I look forward to receiving the benefit of his coming here".

Again, on Mo: Fei kung, hia phr. l. Yü Sing-wu says *a.* Kt for *b.*: "He achieved the gift of God". Pi Yüan interpreted in the same way, but took *a.* as short-form for *f.*, as above, which is preferable.

Again, on Ode 203 phr. m. Wang K'ai-yün says *læg a.* is Kt for *ch' i* (*t'æk n*) 'to put in order' etc. *m.* = "They are troublesome and not brought to order". — Reject. *a.* is here again a short-form for *f.*: "They only toil and are not (rewarded:) encouraged". This was already Mao Heng's and Cheng Hūan's idea (Mao: *a.* = *o.*, further expl. by Cheng: *p.*: "not called zealous").

891. *la i* (*læg a*) 'wheat; to come' Kt for *pe i* (*pæk b*) 'north' says Chu Tsün-sheng on Li: Yüe ling phr. c., which in Lü: runs d.: "The (season-geese:) wild geese go north". — Reject. The Li text c.: "The wild geese arrive".

892. *la i* (*læg a*) 'weed, to weed; incult' Kt for *li* (*liæg b*), here in the sense of 'to regulate' says Chu Tsün-sheng on Chouli: Ta sī ma phr. c.: "The foresters (regulate:) arrange the area where the hunt is to be and set up posts". — Unnecessary. *c.* = "The foresters (weed:) clear the area where the hunt is to be and set up posts", i.e. they clear the ground where they have to set up posts.

893. *la n* (*glân a*) 'barrier, to protect' Kt for *kie n* (*kân b*) 'great' says Yang Shu-ta on the Wang Sun Chung inscr. phr. c.: (The bell sounds) "grandly and harmoniously", reminding of Ode 301 phr. d.: "We beat the drums (greatly:) loudly". Yang further points out that Shuowen has certain variants, for instance *e.*, which seems to support this Kt idea. — Possible. But phonetically it would be preferable to take *a.* as a short-form for *la n* (*glân f.*, within the same Hs series)

通 884a 均 b 君 c 均子大夫 885a 糜 b 羣 c 求諸侯而糜至 d 稠
e 糜之 886a 菌 b 薺 c 朝菌 887a 菌 b 結 c 蒸成菌 888a 羣 b
卷 c 見羣龍无首 d 飛龍 e 元龍 f 卷龍 889a 刺 b 烈 c 刺考 890
a 來 b 釐 c 來汝孝孫 d 來年 e 釐辨 f 賚 g 嘉釐 h 喜 i 禧 j 僖公
釐公 k 冀得其來之澤 l 成帝之來 m 職勞不來 n 飭 o 勤 p 不見謂
勤 891a 來 b 北 c 鴻雁來 d 候雁北 892a 萊 b 釐 c 虞人萊所田
之野為表 893a 闌 b 簡 c 闌闌鉢鉢 d 秦鼓簡簡 e 調調 f 闌 894

'brilliant' (several instances in the Odes), thus c.: (the bells are) "brilliant and harmonious".

894. *l a n* (*glân a*) 'Orchis' Kt for *l ü a n* (*blüwan b*) 'beautiful' says Yü Yüe on Tso: Siang 28 phr. c.: "Young and beautiful [girls] lay them out" (sc. the duck-weeds presented in the temple). Yü refers to Ode 218 phr. d.: "I think of the beautiful young girl". — Unnecessary and unlikely. The *l a n* Orchis is a romantic theme, e.g. in Tso: Sün 3, where a prince woos a girl by presenting her an Orchis and the son she gets is called Lan. c. = "Young Orchids lay them out" — "young Orchids" meaning 'fine-looking young girls'.

895. *l a n* (*glân a*) 'to burn; brilliant, shining' Kt for *j a n* (*njan b*) 'to burn' says Chu Tsün-sheng on Ch'u: Yün chung kün phr. c.: "Fiery and very bright". — Reject. c. = "Shining brightly".

Again, on Ode 261 phr. d. Chu Tsün-sheng says a. Kt for *l i e n* (*lian e*) 'to connect, in a row': "In great numbers they filled the gate"; this because Cheng Hüan defines *l a n a.* here as = 'brilliant and numerous'. — Reject. Cheng's idea to give the word a. two disparate meanings simultaneously has, of course, to be rejected, and Chu's Kt idea is phonetically weak. d. = "Resplendent they fill the gate".

896. *l a n* (*glâm a*) 'to overflow' etc. Kt for *l i e n* (*gliam b*) 'to collect' etc. says Chu Tsün-sheng on Li: Yüe ki phr. c.: "The sound of the bamboo instruments is assembled". Chu got his idea from Cheng Hüan, who, however, takes a. to stand for *l a n* (*glâm d*) 'to pluck' which he fills out into e. 'to pluck together'. This idea is caused by the following words of the passage: f. "*l a n*, thereby one arranges assemblies". — It has to be observed that only a few paragraphs earlier in the Yüe ki we find a. with an entirely different meaning: g. = "The corrupt sounds thereby overflow (go to excess)". It seems reasonable to give a. its fundamental meaning in c. as well: "The sound of the bamboo instruments is (overflowing:) voluminous".

897. *l a n* (*glâm a*) 'to see' Kt for *k i n g* (*kjäng b*) 'mirror' says Ma Sū-lun, quoting some Japanese scholars, on Lao 10 phr. c.: "If you wash clean your mystical mirror (sc. for self-inspection), can you be without flaw?". Cf. Huai: Siu wu phr. d. — The idea that a. means 'mirror' is good since it may stand for *k i e n* (*klam e*) 'mirror' (within the same Hs series). Chu Tsün-sheng proposes that e. (examples in Chouli) is Kt for b. (*glam* for *kjäng*), which is impossible; they are merely synonymous words.

It may be added that the "mirror" idea is not conclusive. a. may have its original meaning: "If you wash clean (i.e. refine) your mystical (seeing:) self-inspection . . .".

898. *l a n g* (*läng a*) 'name of a river' Kt for *t a n g* (*d'äng b*) 'carefree, extravagant' says Chu Tsün-sheng on Ode 30 phr. c.: "You are jeeringly extravagant". — Reject. a. is Kt for a homophonous *läng* 'reckless': "You are jeeringly reckless", see Gloss 80.

899. *l a n g* (*läng a*) 'empty and spacious' Kt for *h u a n g* (*g'wäng b*) 'moat' says Chu Tsün-sheng on Kuan: To ti phr. c.: "Outside the outer city wall one makes a moat". This because Yin Chī-shang says "*l a n g a.* is called *h u a n g b.*". —

Reject. The general meaning is correct, but this is an application of the fundamental idea of a.: t' u - l a n g = "a void, a cavity in the soil".

Again, on Chuang: Wai wu phr. d. Chu Tsün-sheng says a. Kt for k' u a n g (k'wáng e.) 'pit': "The foetus has a (double:) ample pit". This because Kuo Siang defines a. by f. But there is no reason for taking l a n g a. as a Kt at all: d. = "The foetus has an ample empty and spacious [place]".

900. l a o (lóg a.) 'pen, fold' etc. Kt for l o u (glu b) says Cheng Hüan on Yili: "Shi sang li phr. c., adding that b. here does not have its ordinary meaning ('several-storeyed building'), but means 'narrowed, drawn in': "The 'hand-grasp' is narrowed in the centre, an inch on each side". — Reject. There has been much discussion about the w o - s h o u 'hand-grasp': was it something the hands of the corpse grasped, as Kia Kung-yen maintains (a small cushion? a piece of cloth?), or was it something that enclosed the hands (some kind of mitten?), which various authors believe, inter alia Yü Yüé, who proposes that b. should be l o u (glu d) 'empty': c. = "The mitten . . . is (empty:) hollow in the middle, with borders of one inch". But a lóg (a.) cannot be Kt for a glu (b. or d.). Cheng Hüan mentions that the Kin-wen version read y u c h u n g e. instead of his own l a o c h u n g. A few lines earlier in the Yili chapter we find phr. f.: "The hair-pin . . . is broadened in the middle", the y u (ióg e) meaning a swelling preventing it to glide. The Kin-wen version corresp. to phr. c. will then give the best sense: "The mitten has a (swelled:) broadened centre, with borders of one inch".

901. l a o (log a) 'toil, to toil' Kt for l i a o (liog b) 'distant' says Cheng Hüan on Ode 232 phr. c.: "Oh, how distant". — Unnecessary and arbitrary. c. = "Oh, how toilsome", see Gloss 743. Liu Hiang in Kiu t'an has a line d., and Wang Sien-k'ien believes that this is an allusion to our Ode 232; if so, the Lu version of the Odes may have had b. instead of a., and Cheng Hüan may have known this; a very speculative explanation.

902. l a o (lóg a) 'old' Kt for k' a o (k'óg b) 'dead father' says Kuo Mo-jo on the Shao Po Hu Kuei inscr. phr. c.: "My dead father Chī Kung". — Reject. c. = "My old one, Chī Kung".

903. l e i (lwia a) 'emaciated, weak' Kt for l e i (liwær b) 'to bind, string, rope' says Cheng Hüan and Lu Tsi on Yi: Kua 44 phr. c.: "The bound pig truly jumps about" (for the 3rd word cf. LC par. 310). — Reject. Wang Pi, followed by Wang

a 蘭_l變_c季蘭尸之_d惡變_c季女 895 a 欄_l然_c爛昭昭兮_d欄
其盈門_c連 896 a 濫_l斂_c竹聲濫_d擎_e擎聚_f濫以立會_g森
聲以濫 897 a 覽_l鏡_c滌除玄覽能無疵乎_d清明之士執玄鏡於
心_e鑑 898 a 浪_l揚_c謔浪笑教 899 a 閭_l隍_c郭外焉之土閭
d 胞有重閭_e壙_f空曠 900 a 牢_l樓_c握手... 牢中旁寸_d窶_e
擾中_f笄擾中 901 a 勞_l遼_c維其勞矣_d遼其遼兮 902 a 老_l

Su and Lu Tê-ming still read *lwia* a.: “The lean pig truly jumps about”, and Wang Pi offers the amusing speculation that “lean” here means “weak”, referring to the female, the sow.

Again, on Yi: Kua 34 phr. d, even Lu Tê-ming takes a. as Kt for b. (The ram butts the hedge and) “entangles his horns”. This is because there were several text variants: instead of a. there was b. (Cheng Hüan, Yü Fan, Shu Ts’ai), e. (Wang Su) etc. Ma Jung defines a. here as = f. ‘large rope’, here possibly meaning ‘wound round’ = ‘entangled’. — Only Sü still reads a. *lwia*: (The ram butts the hedge and) “(weakens:) damages his horns”, which is certainly phonetically best in the text version having a. (a. certainly not Kt for b.). The b. of the rest is not a Kt for a. but represents a different text tradition.

Again, in Yi: Kua 48 phr. g. the a. is unanimously read *liwær* like b., and Shu Ts’ai indeed had the text variant h. The a. is here mostly said to mean i. ‘to damage, to destroy’: g. = “It destroys the jug”. But the two text versions are (as in the preceding case) not reconcilable (a. not Kt. for b. nor *vice versa*). g. = “It (*lwia* weakens:) damages the jug”; h. = “It (*liwær*) destroys the jug”. In the latter case b. is Kt for *lei* (*lwær* j., within the same Hs series) ‘to damage’ (a word known from Huai-nan etc.).

904. *lei* (*lwia* a) ‘emaciated, weak’ Kt for *lo* (*glwár* b) ‘naked’ says Chu Tsün-sheng on Lü: Shou shī phr. c.: “All the forests are (naked:) bare”. — Reject. c. = “All the forests are (*lwia* thinned out:) bare of leaves”.

905. *lei* (*liwäd* a) ‘class, category’ etc. Kt for *li* (*liäd* b) ‘offense’ says Yü Yüe, followed by Sun Yi-jang, on Yi Chou shu: Shī ki phr. c., since K’ung Ch’ao defines a. by b.: “He (the ruler) was antagonistic and offensive and without affection”. — Arbitrary and unlikely. *lei* a. has here the same value as *tsu* in Shu: Yao tien phr. d. “He ruins his kin” (see Gloss 1238); in fact, in Tso: Ch’eng 4 we find a binome in phr. e.: “Those who are not our kinsmen (compeers)”. Thus c.: “He was antagonistic to his (compeers:) kinsmen and had no *ts’i* in family-affection”.

Again, on Ode 255 phr. f. Yü Yüe says a. is Kt for b. and *yi* (*ngia* g) stands for *ngo* (*ngä* h) ‘slanting’ (within the same Hs series; Wang Nien-sun proposes g. for h. in various early passages), which would here mean ‘oblique, perverse’, thus f. “Your holders (sc. of offices) are perverse and offensive”. — Exceedingly forced f. = “You should hold on to what is right and good”, see Gloss 936.

Again, on Sün: Pu kou phr. i. Sun Yi-jang says a. is Kt for b.: (The rich and eminent ones) “are offensive and arrogant”. This is vetoed by the next line j.: (The poor and lowly ones) endeavour to be (soft:) humble”. The *lei* a. in i. is parallel to *k’iu* (a verb) in j. Hence the older interpretation of Yang Liang’s: i = (The rich etc.) “*lei* (in all categories =) indiscriminately are arrogant “will not do either. *lei* should be a verb: (The rich and eminent ones) “(are of a category with =) are like those who are arrogant”.

In the cases above, if *lei* a. would serve for a peiorative word, it would in fact not be *liäd* b. but *lei* (*lwäd* k) ‘perverse, offensive’ (within the same Hs series), which occurs in Tso: Chao 28 phr. l.: “He was quarrelsome and perverse without limit”. Here again Tu Yü defines k. by b., which has certainly contributed to the

speculations above, which, however, turn out to be quite arbitrary. There is no need of any Kt.

906. *lei* (*liwəd* a) 'class, category' etc. Kt for *lü* (*bliwət* b) 'law, rule' in Li: Yüe ki as quoted in Shī ki: Yüe Shu (suppl. by Ch'u Shao-sun) phr. c., where the orthodox version hao d., says Wang Yin-chī. He states that a. and b. "had the same sound", which is very wrong. Cheng Hüan took *lü* in d. in its sense of 'pitch-pipe': "(They) determined by pitch-pipes the denominations of the small and the great [notes]". The *lü*, however, is better (with Shao Er-yün) taken simply as 'law' turned into a verb: "(They) made laws for the denominations of the small and the great [notes]". If *lei* a. was not simply a substitution made by Ch'u Shao-sun (such as Sī-ma Ts'ien frequently made) but is a *bona fide* variant text, the meaning of it should be: (They) "classified the denominations of . . .". No Kt is needed.

On the other hand, *lei* (*liwəd* a) has often been taken to be Kt for *shuai* (*slīwət*, *slīwəd* e) 'to follow; all'. Thus Wang Yin-chī on Kyü: Ch'u yü, shang phr. f.: "Their hearts followed the (sounds:) dictates of virtue". — Unnecessary. Wei Chao took *lei* a. in one of its common meanings: 'good' (see Gloss 830): "Their hearts found good the dictates of virtue", but Wu Ts'eng-k'i better: "Their hearts (were of a category with:) were in accord with the dictates of virtue". No Kt needed.

Yet the idea is quite old. On Han shu: Wai ts'i chuan phr. g. Yen Shī-ku says it is equal to h., and on Han shu: Yin Wen-kuei chuan he says a. is equal to e. In a phr. written by Cheng Hüan in his comm. on Chouli: Tsī jen, containing the word e. Lu Tê-ming says this is read like (i.e. stands for) a. — This praxis of the early commentators and their recent followers is all very well, but in no pre-Han text is it necessary or preferable to take a. (*liwəd*) as Kt for b. (*bliwət*) or for e. (*slīwət*, *slīwəd*) nor *vice versa*.

907. *lei* (*liwər* a) 'to bind', (*liwər* a) 'to entangle, to implicate' Kt for *lo* (*glwər* b) 'naked' says Cheng Hüan on Li: K'ü li, shang phr. c.: (In serving a melon) "for a dignitary one (makes it naked:) presents it uncovered". — Unlikely. c. = "For a dignitary one (winds round it:) wraps it up" (GSR 577 should be corrected in this sense).

908. *li* (*lia* a) 'name of a bird' and used for a great many homophonous words ('to leave, to come across' etc. see GSR 23) Kt for *li* (*lieg* b) 'to attach, to fasten' says Lu Tê-ming on Yi: Kua 30 phr. c.: "It is attached to the king or the prince",

考 c 余老止公 903 a 羸 b 累 c 羸豕孚踰躍 d 羸其角 e 縲 f 大索 g 羸其瓶 h 累其瓶 i 敗 j 偶 904 a 羸 b 保裸 c 衆林皆羸 905 a 類 b 戾 c 慢類無親 d 圯族 e 非我族類 f 而秉義類 g 義 h 俄 i 則類傲之 j 則求柔之 k 類 l 忿類無期 906 a 類 b 律 c 類小大之稱 d 律小大之稱 e 率 f 心類德音 g 率率衆多 h 事類衆多 907 a 累 b 保裸 c 爲大夫累之 908 a 離 b 麗 c 離王公也 d 麗王公也 e 離者麗也 f

this because Cheng Hsüan had a version reading d. But in the beginning of the same Kua 30 phr. e.: "l i a. means l i b." Lu says a. should be read in its ordinary way (Anc. *ljiē* = Arch. *lia*). — There are, in fact, various early passages where *lia* a. means 'to fasten, to attach' e.g. Ode 197 phr. f.: "I am not attached to [the garment's] lining"; Chuang: P'ien mu phr. g.: "To be attached is not dependent on glue". The question is whether l i a. in all these cases is Kt for l i b., which frequently means 'to fasten, to attach' (as shown in detail in Gloss 442) or it is an independent word only synonymous with b. The former would seem to be indicated by cases like Ode 232 where the Mao version has the phr. h. "The moon (is attached to:) dwells in the constellation Pi", where the Lu version correspondingly had i. This Kt idea would be acceptable if (with Chu Tsün-sheng) we carried the group l i b. to the Arch. -a class. But, on the contrary, it clearly belongs to the Arch. -eg class. Arch. -ia gives Anc. -iē, for instance j. Anc. *b'jiē* = Arch. *b'ia* etc. (for scores of ex. see GSR), whereas Arch. -ieg gave Anc. -iei, for instance k. Anc. *kiei* = Arch. *kieg* (for full details see Compendium pp. 337, 365). Our l i b. with several derivatives was Anc. *liei* and could certainly not be Arch. *lia*; it was Arch. *lieg*, cf. also par. 940 below.

Now *lia* a. Kt for *lieg* b. is not acceptable. The two were synonymous in the sense of 'to fasten, to attach' and they are often used interchangeably, as in phr. c.—d. and h.—i. It is quite the same phenomenon which we have studied in par. 644 above: k i a (*kā l*) 'to come' and k o (*klāk m*) 'to come' were synonymous and often interchanged in the Arch. texts (but l. not Kt for m. nor *vice versa*, as many authors have maintained).

Again, on Yili: Ta shē li phr. n. Yü Yüe says a. is Kt for b.: "If (the arrow) hits and fastens on the rope (that ties the target to its pole)". — A Kt is unnecessary, since l i a. can equally well as b. mean 'to fasten', as above. Moreover, Cheng Hsüan here in n. explains l i a. as meaning o. 'to pass over': If (the arrow) hits but passes over the (binding) rope", l i a. has then its common meaning 'to leave, to go away from'. Cheng seems better than Yü.

On the other hand, on Shu: Lü hing phr. p. Lu Tê-ming says that b. has to be read Anc. *ljiē*. Now Anc. *ljiē* may derive either from Arch. *liēg* or from Arch. *lia*, and possibly Lu thought b. here was Kt for *lia* a: p. = "Those who (come across:) incurred punishments". If so, reject. p. = "Those who were (attached to, allotted to:) assigned for punishments".

Similarly, on Chouli: Siao si-k'ou phr. q. Tu Tsī-ch'un says b. is Kt for l i (*lia r*) 'to involve'. Refuted by Cheng Hsüan: b. here, as above, means 'to attach'; q. = "He adjoins eight statutes to the laws of the state".

909. l i (*lia a*) 'a kind of bird', used for various homophonous words (see par. 908), Kt for l i (*lieg b*) 'a pair, a companion' says Cheng Hsüan on Li: Yü ling phr. c.: (The Grand Recorder is ordered to . . . observe the motions of sun, moon, stars and constellations so that) s u at night l i the pair (sc. the two astronomers) make no mistakes". — Reject. Cheng was undoubtedly influenced by his belief that a. was Kt in d. in the case discussed in par. 908, but his amusing speculation was already refuted by Sü Miao, who reads e. s i u (*sīōg*) 'mansion' (part of the

zodiac): c. = (to observe the motions of sun, moon, stars and constellations) “and the (mansion passages:) the mansions they pass through, [all] without error”.

Cheng Hsüan has the same idea: a. Kt for b. regarding Yili: Shī kuan li phr. f.: (The host presents) “a bundle of silk stuff and a pair of skins” where the Ku-wen version (ap. Cheng’s comm.) read g. Yet li a. is common in the sense of ‘to separate’ and the version g. (different from version f.) simply means: “(separate:) several skins”.

Yü Yüe, in the wake of Cheng, says that in Kuan: Wen yen phr. h., the a. again is Kt for b.: (Those supernumerary sons who) “with the parents still living, do not support them but go out and li (a. = b.) become companions” (i.e. attach themselves to other families). — Reject. h. = (Those . . . who) “with the parents still living, do not support them but go out and separate [from the family]”.

910. li (*lia* a) ‘a kind of bird’, used for various homophonous words (see par. 908) Kt for li (*liag* b) ‘to crack’ says Ma Sü-lun on Lao 10 phr. c.: “Can they (sc. the two souls) be made not to crack apart?”. — Reject. b. = ‘to crack’ is a Shuowen definition without texts. li a. with its common meaning ‘to separate’ makes good sense: “Can they be made not to separate?”

911. li (*lia* a) ‘a kind of bird’ used for various homophonous words (see par. 908) Kt for lo (*lā* b) ‘to snare, net’ says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c., which would be equal to d., the char. e. (various Anc. readings: *ngiəm*, *ts’iəm*, *də’iəm*) then Kt for chen (*tɕiəm* f) ‘slander’: “Not yet snared in slander” (he had managed to incur animosity). — This makes poor sense in the context. The traditional explanation is clear and convincing: “Before he even had (left:) set out at the shore, he had managed to incur [the boatsman’s] animosity”.

912. li (*liet* a) ‘chestnut’ Kt for lie (*liat* b) ‘to divide, to cleave’ says Cheng Hsüan on Chouli: Kung jen phr. c.: (In treating the stem of the bow) “the (plowing:) dividing and cleaving should not (deviate =) go against the fibres”. — Reject. Cheng Chung (followed by Tuan Yü-ts’ai and Sun Yi-jang) gives a. its ordinary meaning: c. = “In (plowing:) dividing the chestnut-wood one should not (deviate =) go against the fibres”. (GSR 403 should be corrected in this sense).

Again, on Ode 156 phr. d. Cheng Hsüan says a. Kt for b. (“the cleft firewood”). Refuted in Gloss 387. d. = “They (the gourds) are [hanging] in great numbers on the chestnut firewood”.

Again, on Shu: Yao (Shun) tien phr. e. Cheng Hsüan (ap. comm. on Li: Piao ki) defines a. as meaning “discriminating”, thus apparently taking it as Kt for b. Refuted in Gloss 1289. Yü Yüe on the same phr. e. says *liet* a. is Kt for *chi*

不離于裏_g 附離不以膠漆_h 月離于畢_i 月麗于畢_j 皮_k 難_l 假
 m 格_n 中離維綱_o 過_p 茲麗刑_q 以八辟麗邦法_r 羅 909 a 難_l
 僂_c 宿離不貸_d 麗_e 宿_f 束帛僂皮_g 離皮_h 父母存不養而出離
 者 910 a 難_l 芦_c 能無離乎 911 a 難_l 羅_c 未始離於岑_d 未始
 羅於諧_e 岑_f 諧 912 a 栗_l 裂_c 莖栗不逃_d 烝在栗薪_e 寬而栗

(*d'jēt* f) 'orderly', because of some variants in Ode 291 and in Kung-yang: Ai 2. — Likewise refuted in Gloss 1289; e. = "Large-minded and yet apprehensive (careful)", cf. par. 914 below.

913. *li* (*ljet* a) 'chestnut' Kt for *lie* (*liat* b) 'to distribute, rank, row' says Yü Yüe on Ode 89 phr. c.: "The row (of trees) by the East gate". Yü was influenced by the pretended interchange of *jēt* : *iat* refuted in par. 912 above. — Reject. c. = "The chestnut trees by the East gate".

914. *li* (*ljet* a) 'chestnut' Kt for b. says Wang Sien-k'ien on Ode 204, Lu version, phr. c., where the Mao version has d. For a pretended interchange *jēt* : *iat* see par. 912 and par. 913 above. — Reject. *liat* e. 'blazing' sometimes by extension means 'fierce' (Lun: Hiang tang phr. f. "fierce wind") and phr. d. could mean: "The days of the winter are fierce"; but it is more natural to take b. as Kt for the homophonous *lie* (*liat* g) 'cold' (within the same Hs series): d. = "The days of the winter are cold". Now, the *li* a. of the Lu version c. has a Mao version parallel in Ode 154 phr. h. Here it is clearly seen that *li* (*ljet* a) and *lie* (*liat* g. or b.) are separate words, *li* not Kt for *lie* nor *vice versa*. *li* a. is here in h. a Kt for a homophonous word *ljet* which means 'to shiver' (hence sometimes, when meaning 'to tremble with fear' wr. i.). Thus phr. c. (Lu version) means: "The days of winter are shivering [cold]".

915. *li* (*ljet* a) 'chestnut' Kt for *lie* (*liat* b) 'limpid, clear' says Yü Yüe on Tso: Huan 6 phr. c.: "Fine and clear sweet wine". — Reject. *li* a. is quite common as Kt for a homophonous *ljet* 'compact, dense, solid'; here: "Fine and strong sweet wine", see in detail Glosses 873 and 1132. (Tu Yü takes a. here as equal to *ljet* d. 'to tremble with fear', i.e. reverential: "Fine and respectfully offered sweet wine", which is certainly very far-fetched).

916. *li* (*ljet* a) 'chestnut' Kt for *li* (*liek* b) 'to go along, successively' says Wang Yin-chi on Yili: P'ing li phr. c., since in Li: T'an Kung we find the phr. d. In support he adduces the title *Li shi* (e.) in Chouli: K'ao kung ki, where Cheng Huan mentions that a Ku-wen version had f. — It is very uncertain what *li kie* (c. or d.) really meant. Kia Kung-yen keeps the two strictly apart. Some say that one or other of them means to pass along the staircase step by step, and the other means to skip some steps in mounting, but it is doubtful which is which or whether c. and d. really mean quite the same: "to pass along the steps of the staircase" (with Wang Yin-chi). In such a case a. and b. are merely synonymous, neither being Kt for the other.

917. *li* (*liad* a) 'whetstone' (used for a long row of homophonous *liad* words, see GSR 340) Kt for *lie* (*liat* b) 'to cleave' says Cheng Huan on Ode 225 phr. c., where he still agrees with Mao Heng that a. (= b) means the hanging ends ("cleft" bands) of a sash, a sash-train: c. = "They train their sashes as if (e r = j u) having sash-trains". Cheng's explanation is an attempt at etymology, not very convincing. Tuan Yü-ts'ai, on the other hand, proposes that a. is Kt for *lie* (*liat* d) which would here mean e. 'surplus' (Erya: Shī ku, no text). — There is really no reason for abandoning the traditional reading: Lu Tê-ming Anc. *liäi* = Arch. *liad*. The word recurs in Tso: Huan 2.

918. *li* (*liad* a) 'whetstone' Kt for *lie* (*liat* b) 'to blaze; fierce' etc. says Kuo Siang on Chuang: Ts'i wu lun phr. c.: "Fierce wind", corresponding to Shu: Yao (Shun) tien phr. d. and Lun: Hiang Fang phr. e. (cf. par. 914 above). — Plausible.

There is yet another strong case. In Ode 240 Cheng Hūan has a text version f. corresponding to the orthodox Mao version g.: "His brilliance and greatness had no flaw". Cheng, it is true, took his *li kia* (f.) to stand for h.: "The epidemics, did he not stop them" (yet another school had i.), cf. Gloss 758. But it is evident that in Cheng's version (f.) *liad* a. is simply Kt for *liat* b. — Ma Sü-lun thinks that c. and d. stand for a word j.; this, however, is merely a Shuowen variant of b. when referring to the wind.

919. *li* (*liad* a) 'whetstone' Kt for *lie* (*liat* b) in the sense of c. 'restriction, prohibition' (in Han time also wr. d.) says Cheng Chung on Chouli: Shan yü phr. e.: "As to the (things:) animals [to be hunted], he makes restrictions for them"; and on Chouli: Sī li phr. f.: "the prohibitions" (here one text version has g., but Lu Tê-ming's text version has the correct b). This meaning of *lie* b. is known from Li: Yü tsao phr. h.: For [the hunting in] mountains and marshes, there were restrictions (prohibitions) but no duties". — Plausible. Sun Yi-jang in comm. on the phr. i. in Ta Tai li: Wang yen would give j. the same meaning, which is more problematic.

920. *li* (*liad* a) 'whetstone' Kt for *lai* (*lād* b) 'to rely on' says Cheng Hūan on Lun: Tsī Chang phr. c. (If the ruler has not the confidence of the people) "they will think that he relies on them". This makes poor sense. Wang Su, reading a. in its ordinary way, better: "They will think that he (hurts:) oppresses them".

921. *li* (*liad* a) 'whetstone' Kt for *lai* (*lād* b.) 'scab, scabby' says Kao Yu on Ts'ê: Ts' in ts'ê 3 phr. c.: "He smeared lacquer on his body and made it [look] scabby". The phr. c. in this same tale is repeated in Shī ki: Fan Chuei chuan. — Possible. Yet the word b. is only known from Han time. *li* a., on the other hand is sometimes (e.g. Kuan: To ti phr. d.: "Epidemics is one of the damages") used as short-form for *li* (*liad* e), which can mean 'epidemic' but also 'leper, leprosy', this for instance in Li: Yüe ling phr. f.: "The people will largely have ulcers and leprosy". There is thus no need of any Kt in phr. c.: "He smeared lacquer on his body and made it (look like] leprosy".

f 秩 913 a 栗 b 列 c 東門之栗 914 a 栗 b 烈 c 冬日栗栗 d 冬日烈烈 e 烈 f 風烈 g 列 h 二之日栗烈 i 慄 915 a 栗 b 列 c 嘉栗旨酒 d 慄 916 a 栗 b 歷 c 栗階升 d 歷階而升 e 栗氏 f 歷氏 917 a 厲 b 裂 c 垂帶而厲 d 烈 e 餘 918 a 厲 b 烈 c 厲風 d 烈風 e 風烈 f 厲假不瑕 g 烈假不瑕 h 癘瘕不遐 i 癘瘕 j 剋 919 a 厲 b 列 c 遄列 d 遄 e 物為之厲 f 厲禁 g 例 h 山澤列而不賦 l 句烈 j 烈 920 a 厲 b 賴 c 以為厲己也 921 a 厲 b 癘 c 漆身而為厲 d 厲一害

Similarly, on Chuang: T'ien ti phr. g. Lu Tê-ming says "a. read Anc. *lâi*" (= Arch. *lâd*) which would mean (a. = b.) 'scabby'; but he adds: "also read in the ordinary way", which is certainly preferable: g. = "an ugly man".

922. li (*liad* a) 'whetstone' Kt for la i (*lâd* b) 'shallow water running over sand' (ex. of this in Ch'u: Siang kün) says Yü Yüe on Ode 63 phr. c.: (The fox walks slowly) "in that shallow water of the K'i". — Unnecessary. *liad* a. as Kt for a homophonous *liad* 'to ford' is well known (Ode 34). Thus c.: (The fox walks slowly) "by that ford on the K'i".

923. li (*liad* a) 'whetstone' Kt for li (*liad* b) 'profit, to benefit' says Yü Yüe on Kuan: K'uei to phr. c.: "to plan for benefiting the state"; this since Yin Chī-chang defines a. by b. — Plausible.

924. li (*liad* a) 'whetstone' Kt for li (*liad* b) 'to transgress, offense' etc. says Kuo K'ing-fan on Chuang: Jen kien shī phr. c., since the binome recurs as d. in Mo: Lu wen and as e. in Ts'ê: Chao ts'ê. On the other hand, Mo: Fei ming has the phr. c., just like Chuang, and Wang Nien-sun (Tsa chī) evidently took the opposite view that b. is Kt for a. Li Yi ap. Lu Tê-ming favours this. f. is here as often read k' ü (*k'ïo*) 'waste-land' (often wr. g.), and li a. has the meaning 'demon, spectre' (as in Tso: Ch'eng 10), thus c.: "The state was only waste-land and spectres" (no people).

In Ode 191 we have the line h., and in Ode 264 the line i. It would seem natural to identify them and say either that a. is Kt for b. or b. for a. That is not safe, however, for in Ode 191 it has just been spoken of the "quarrels" and misdemeanour of the grandees, hence h.: "(Heaven) sends down these great transgressions", whereas in Ode 264 it is a question of calamities sent down as punishments; thus i.: "(Heaven) has sent down these great evils".

925. li (*liad* a) 'epidemic, calamity, to destroy' Kt for lie (*liat* b) 'to divide' says Chu Tsün-sheng on Kuan: Wu hing phr. c., on which Yin Chī-chang says a. = d.: "One does not kill fledglings". — Chu's explanation is a desperate attempt at etymology: 'to divide' = 'to cleave' = 'to kill'. a., of course, has its ordinary value: "One does not destroy fledglings".

926. li (*liad* a) 'sharp; profit' etc. Kt for li (*lia* b) 'to leave' etc. says Yang Liang on Sün: Fei shī er tsā phr. c.: "They have extremely deep ways" (see par. 619 above) "and li - k' i stand apart" (keep apart from the world). In support Yang adduces Chuang: T'ien ti phr. d., but li - k' i has no such meaning there. d. = (the followers of Yang and Mo then) "li confronting each other k' i stand on tiptoe (i.e. compete in preaching) and think that they have got it" (there is a similar phr. in Chuang: Tsai yu with the same binome li - k' i). li b. here in d. does not mean 'to leave, to separate' but 'vis-à-vis each other' (as in Li: K'ü li phr. e.) — Yang's proposed Kt in phr. c. must be rejected. With Yü Sing-wu, the char. f. stands for g. 'bifurcating road' (the Radicals 157 and 77 being often interchangeable). c. = "They have extremely deep ways, and li profitable k' i intricate paths".

927. li (*liad* a) 'sharp; profit' etc. Kt for la i (*lâd* b) 'to rely on' says Yü Yüe on Kyü: Tsin yü 6 phr. c.: "Relying on the riches [given by] the ruler". — Unnecessary. c. = "Profiting by the riches [given by] the ruler". Chu Tsün-sheng

believes that whenever *li* (*liəd* a) 'sharp' means 'profit', it is Kt for *la i* (*lād* b). But all ancient tradition has it that it is read Anc. *lji* (= Arch. *liəd*) with both meanings.

928. *li* (*liəd* a) 'to transgress, offense' Kt for *li* (*liəd* b) says Wang Sien-k'ien on Ode 196, Mao version, phr. c., where the Han version has d.: "It flies up and touches Heaven". — Reject. "It flies up and reaches Heaven". See in detail Gloss 582.

929. *li* (*liəd* a) 'to transgress, offense' Kt for *li* (*liəd* b) 'epidemic' says Sun Yi-jiang on Mo: Shang t'ung, chung phr. c.: "epidemics". This because in Mo: Kien ai, hia we find phr. d. — Possible. But Pi Yüan, better, takes a. in c. as Kt for the homophonous *li* e. (Lu Tê-ming Anc. *liei*, probably = Arch. *liəd*) 'noxious influences, miasma' which occurs in Chuang: Ta tsung shī phr. f.

930. *li* (*liəd* a) 'to transgress, offence' Kt for *li* (*liəd* b) 'profit' says Chu Tsün-sheng on Li: Ta hūe phr. c.: "When the One man (sc. the ruler) is covetous of (profit:) advantage". This because Cheng Hūan defines a. by b., adding that one version had d. instead of a. — Unnecessary. c. = "When the One man is avaricious and perverse". Cf. Gloss 947. (As to Chu's theory here, cf. his speculation in par. 927 above).

931. *li* (*liəd* a) 'to transgress, offence' Kt for *li* e (*liat* b), which is merely a variant for *lie* (*liat* c) (see par. 918 above) says Chu Tsün-sheng on Li: Tsi yi phr. d.: (They pluck the mulberry leaves for the silkworms) "and when the wind is blowing violently (sc. so as to dry them), they feed them [to the worms]". This is very far-fetched. Fang says that a. has its common meaning 'to come' (examples in the Odes), thus d.: "When the wind arrives", which is little better. — Cheng Hūan expounds that the wind has to e. 'dry' them, and Lu Tê-ming still reads Anc. *liei* = Arch. *liəd*, taking a. to serve for a homophonous *liəd* 'to dry'. This seems the safest solution. d. = "When the wind has dried them, they feed them [to the worms]".

932. *li* (*liəd* a) 'to transgress, offense' Kt for *li* (*liəd* b) 'to stimulate' says Chu Tsün-sheng on Kyü: Tsin yü 6 phr. c. or d. (different text versions). d. = "If one with determination stimulates to a docile behaviour, the people will not offend". — Unnecessary. One of the well-attested meanings of a. is = e. 'to settle' (ex. in

也 e 厲 f 氏多齊厲 g 厲之人 922 a 厲 b 瀨 c 在彼淇厲 923 a 厲
b 利 c 謀厲國 924 a 厲 b 戾 c 國為虛厲 d 國為虛戾 e 齊為虛戾
f 虛 g 墟 h 降此大戾 i 降此大厲 925 a 厲 b 列 c 不羈離戾 d 殺
926 a 利 b 離 c 蒹葭利歧 d 離歧白以為得 e 離生 f 歧 g 歧 927 a
利 b 賴 c 利君之富 928 a 戾 b 厲 c 翰飛戾天 d 翰飛厲天 929 a
戾 b 厲 c 戾疫 d 癘疫 e 沴 f 陰陽氣有沴 930 a 戾 b 利 c 一人貪
戾 d 吝 931 a 戾 b 颺 c 烈 d 風戾以食之 e 燥 932 a 戾 b 厲 c 夫

Shu and Shī, see Gloss 1616): d. = “If one with determination (settles:) establishes a docile behaviour, the people will not offend”. (c. = “If one with determination settles [things], the people will not offend”).

933. 1 i (*liəd* a) ‘to transgress, offense’. When this char. is used for a word meaning ‘to come’ (common, e.g. Ode 299), Ho Yi-hang (Erya yi su) believes that it is Kt for 1 a i (*lāg* b), Chu Tsün-sheng for c., which is Shuowen’s variant for 1 i (*liəd* d) ‘to come’ (ex. in Ode 178). — Whereas Ho’s Kt is excluded, Chu’s in itself is quite possible. Yet the ancient tradition has it that a. was Kt for a homophonous *liəd* ‘to come’ (in Ode 299 Lu Tê-ming gives no sound gloss for a., which shows that he still read it Anc. *liei* = Arch. *liəd*).

934. 1 i (*liər* a) ‘sandal; to tread’ Kt for 1 i (*liər* b) ‘rite, ritual’ etc. says Mao Heng (after Erya) on Ode 304 phr. c.: “He follows his rules of conduct without transgressing”; this because the Han, Lu and Ts’i versions all had d. — Plausible in itself, but it is also possible that Mao had a text tradition diverging from that of the others, and that 1 i a. then had its original meaning: “He follows his (tread:) path without transgressing”.

Again, in Ode 99 phr. e. Mao Heng and Cheng Hūan say a. Kt for b. Refuted in Gloss 250; e. = (That beautiful person) “stepping to me, approaches”.

The idea that *liər* a. and *liər* b. were cognate words is ancient: Li: Tsi yi phr. f.: “1 i b. decorum (propriety) means 1 i a. to walk in this [path]”. For further such propositions of etymology (in Ode 58, in Yi: Sū kua) see Gloss 179. (When on Yi: Kua 2 phr. g. Cheng Hūan ap. Lu Tê-ming says that a. stands for b., this makes no sense, and Yü Yüe is surely right that Cheng must have had an erroneous text h. and said that b. stands for a.).

935. 1 i (*liər* a) ‘sandal; to tread, path’ Kt for t’ i (*t’liər* b) ‘body; oracle pronouncement’ says Ma Juei-ch’en on Ode 58, Han and Ts’i versions, phr. c.: “The pronouncement had no inauspicious words”, this because the Mao version had d. — Possible. Yet *liər* a. *inter alia* can mean ‘luck, lucky, auspicious’ and it is more plausible to think that the Han and Ts’i schools had a different text tradition and that c. meant: “It was lucky and had no inauspicious words”. See Gloss 179. When a. means ‘luck, lucky’ Chu Tsün-sheng says it is Kt for 1 i (*liəg* e) ‘happiness’ (earliest ex. from Han time), which, of course, is excluded.

936. 1 i (*liər* a) ‘plough’ Kt for 1 i (*liəg* b) ‘wild cat’ says Lu Tê-ming (reading Anc. *lji* = Arch. *liəg*) and the same says Chang Ts’an (8th c. A.D.) on Lun: Yung ye phr. c.: “A brindled ox” (of mixed colours, like the wild cat). Wang Yin-chī instead says *liər* a. is Kt for 1 i (*lieg*, *liəg* d) as in Ts’ê: Wei ts’ê phr. e.: “The yellow of a brindled ox resembles [that of] a tiger”. — Reject. The idea that a. here in c. means ‘of mixed colours’ is ancient: Kuo P’o on Erya: Shī yü, Kao Yu on Huai: Shuo lin. But the Kt is phonetically excluded. Huang K’an (early 6th c. A.D.), quoting a predecessor, says *liər* a. has its ordinary reading and meaning: “a ploughing ox”, and Lu Tê-ming consequently gives the alternative reading Anc. *liei* = Arch. *liər*. Evidently right, as emphasized by Liu Pao-nan.

937. 1 i (*liər* a) ‘plough’ Kt for 1 i (*liēt* b) ‘chestnut’ etc. says Ma Sü-lun on Chuang: Shan mu phr. c.: (The master sang and accompanied it with blows on dried wood;

the sound:) “li-wise was agreeable to the men’s hearts”. This because Sī-ma Piao (ap. Lu Tê-ming) says li - j a n in c. is equal to d. — What Sī-ma meant is quite obscure. *liēt* b. can (by Kt for homophonous words) mean ‘full and rich (grain)’ (Shī), ‘dense, solid’ (Li) etc. Possibly Sī-ma meant this: (The sound:) “full and rich was agreeable . . .”. But *liər* for *liēt* is not convincing. Lu Tê-ming, though mentioning Sī-ma, gives a. its ordinary reading *liər*: “(The sound:) was plough-like (dull like a plough breaking soil), but is was agreeable to the men’s hearts”.

938. li (*liər* a) ‘numerous’ (common) Kt for t s’ i (*dz’iər* b) ‘uniform, alike’ (“all alike” = “many”) says Chu Tsün-sheng on Ode 257 phr. c.; this because Mao Heng defined a. by b. Wang Yin-chī and Ma Juei-ch’en believe that in phr. c. the *liər* a. is Kt for k’ i (*g’iər* d) ‘old’. — Reject, see Gloss 430. c. = “The people had no multitude” (no great numbers).

When *liər* a. sometimes means ‘black’ (common), Chu Tsün-sheng thinks it is Kt for l u (*lo* e) ‘black’, which, of course, is excluded.

939. li (*liər* a) ‘rite, ritual, decorum’ Kt for li (*liæg* b) ‘to regulate’ says Ma Sū-lun on Chuang: K’o yi phr. c.: “to regulate [the relation between] sovereign and subject”. — Reject. c. = “to make rites (rules of propriety) for sovereign and subject”.

940. li (*lieg* a) ‘a pair; number’ etc. Kt for li (*liek* b) ‘to go along, successively, one after the other, a number of’ says Ho Yi-hang on Ode 235 phr. c.: “Their number, was it not a hundred thousand?”. — An attempt at etymology, but wholly unconvincing. Ho was probably influenced by the fact that in a gloss on Ode 170 Mao Heng defines a. as = b. ‘to pass through’ (wrongly, see Gloss 442), which gloss testifies to the final velar in a. even in Han time (cf. par. 908 above). But a was certainly never pronounced *liek*, Kt for b.

941. li (*lieg* a) Kt for li (*lia* b) says Tu Tsī-ch’un on Chouli: Siao sī-k’ou phr. c.; reject, see par. 908 above.

942. li (*lieg* a) ‘a pair; number’ etc. Kt for li (*liəd* b) ‘whetstone; violent’ says Yü Sing-wu on Sün: Yüe lun phr. c.: “The drum is great and violent”. — Reject. Kao Heng says a. is Kt for li (*lia* d); reject, see par. 908. Wang Sien-k’ien better: “The drum is great and two-sided”.

943. li (*lieg* a) ‘a pair; number’ etc. Kt for w o (*wār* b) ‘servant girl’ says Yang Shu-ta (Kin wen shuo p. 166) on the Sin Tsī Yi inscr. phr. c.: “King was in atten-

以果戾民不犯也 d 夫以果戾順行民不犯也 e 定 933 a 戾 b 來 c
 竦 d 位莅 934 a 履 b 禮 c 率履不越 d 率禮不越 e 履我即分 f 禮
 者履此者也 g 履霜 h 禮霜 935 a 履 b 體 c 履無咎言 d 體無咎言
 e 釐 936 a 犁 b 犁 c 犁牛 d 驪 e 驪牛之黃也似虎 f 雜文 937 a 犁
 b 栗 c 犁然當於人心 d 栗然 938 a 黎 b 齊 c 民靡有黎 d 耆 e 墟
 939 a 禮 b 理 c 禮君臣 940 a 麗 b 歷 c 其麗不億 941 a 麗 b 羅 c
 麗于國法 942 a 麗 b 厲 c 鼓大麗 d 離 943 a 麗 b 嫗 c 京麗 944

dance". — Reject. The meaning of the phr. may be correct, but *lieg* a., which is often Kt for a homophonous *lieg* 'to attach, to adjoin', has this meaning here: "King was adjoined".

944. *li* (*lieg* a) Kt for *li* (*liek* b) says Sun Yi-jang on Chuang: K'ie k'ie phr. c. In Chuang: T'ien ti we find phr. d. Shuowen has a binome e. defined as = 'finger-squeezers', and this would suit phr. d.: "criminals with (crossed:) bound arms and squeezer-bound fingers". a. in c. is defined by Li as = f. 'to break', by Ts'uei as = g., ordinarily meaning 'to lead' but here presumably standing for e. There is great uncertainty about the reading of a., Kuo Siang reading it Anc. *liei* = Arch. *lieg*, others in various ways. According to Sun, a. should mean the same as b.: c. = "If one squeezed the artisan Ch'uei's fingers". In Lü: Shun min it is said that the great T'ang, when sacrificing, treated himself as a victim; he cut his hair and h. (two text variants): "he *li* his hands". — The difference between Li and Ts'uei on c. may really be only apparent; the word may have a fundamental meaning of 'to crush', which would certainly suit the Lü yarn h. best; not "he put squeezers on his hands" but "he crushed his hands". Whether *lieg* (?) a. is Kt for and should be read *liek* b. (the -k of which is certain, cf. par. 948 below) or both existed, being two aspects of one word stem, cannot be determined.

945. *li* (*liæg* a) 'to regulate' etc. Kt for *lai* (*læg* b) 'to give' says Tuan Yü-ts'ai (and followers) on Ode 247 phr. c.: "It gives you (young) ladies and (young) gentlemen", and Ode 262 phr. d.: "I give you a Kuei ladle". — The idea is old. Lu Tê-ming in both phrases reads a. Anc. *lîi* = Arch. *liæg*, even tone, but under 262 he quotes a predecessor Shen who read it Anc. *lîi* = Arch. *læg*, falling tone, i.e. equal to b. The word b. 'to give' occurs in Odes 209 and 302. The Kt theory has been prompted by Ode 275, Mao phr. e., to which corresponds the Lu version phr. f., which line has by some early scholars been taken to mean: "You have given us the [from Heaven] conferred barley". Mao's *lai* (*læg* g) would then be a short-form for b. (unless, with Cheng Hün, it has its proper meaning: "You have given us the [auspiciously] arriving barley"). But, as shown in detail in Gloss 1088, in phr. e. the g. is a short-form for *lai* (*læg* h): "You have given us the wheat and the barley". And phr. f. represents a different text tradition. "You have given us the *liæg* felicitous barley", *liæg* being then a synonym of (not, as Yen Shī-ku believes, a Kt for) *hi* (*χiæg* i) 'felicitous' (a. and i. being interchangeable in honorific names). — The support of the case e.: f. being thus eliminated, there is really no conclusive reason for reading a. like b. (*læg*) in the phrases c. and d.; in them, *liæg* a. 'to regulate', is Kt for a homophonous *liæg* 'to give'.

It may be added that on the Shu Yi Chung inscr. phr. j. Kuo Mo-jo, following Sun Yi-jang, takes *li* (*liæg* a) to be Kt for *lai* (*læg* k) ('weed') as the name of the state Lai: j. = "servants from Lai, 300". — Highly speculative.

946. *li* (*liæg* a) 'village' etc. Kt for *lai* (*læg* b) 'to give' says Yang Shu-ta on the Nan Kung Chung Ting inscr. phr. c.: "Now I give you the X domain". — Since *li* (*liæg* d) also can mean 'to give' (see par. 945 above) it is preferable to say that a. here is a short-form for d.

947. *li* (*liæg* a) 'village; a measure of distance' Kt for *yi* (*ziæg* b) 'to cease, already'

etc. says Cheng Hsün on Chouli: Tsiang jen phr. c.: “When one has made (a norm:) an estimate”. — Reject. c. = “A li length is the (norm:) measure of computation”. 948. li (*gliek* a) ‘hollow-legged tripod’ Kt for li (*liek* b) ‘number’ in Shu: Ta kao phr. c., the version of the Wei stone classics, corresponding to d. of the orthodox text: “greatly numerous tasks” (cf. Gloss 1588).

Again, on the Yü Ting inscr. phr. e. Sun Sing-yen says a. Kt for b., and Sun Yi-jang determines that b. here has the meaning of ‘servant, slave’; he refers to Yi Chou shu: Shī fu p’ien phr. f.: “Prisoners of war are made slaves”. Thus e.: “slaves, 1050 men”.

Again, on the Shu Yi Chung (Ts’i Hou Fu) inscr. phr. g. Sun Yi-jang says a. Kt for b., but the latter in the sense of ‘to pass in review’ = ‘to try’: “You shall be put on probation in the prince’s house”. Yang Shu-ta, referring to an entry in Erya, says b. has the sense of ‘to assist’: “You shall be an assistant”. Yet we obviously have the same b. as in phr. e., only here ‘slave’ by extension means ‘menial — servant — henchman’. (Cf. the word *ch’ēn*, which fundamentally means ‘slave’ and then ‘trusted servant, henchman’, even ‘minister’). g. = “You shall be a (servant:) henchman in the prince’s house”.

Again, on Sün: Ta lüe phr. h. Yü Sing-wu says a. Kt for b., but the latter in a sense of ‘solitary’ (insufficiently substantiated). Yang Liang takes a. to be a short-form for i.: (The hills look) “separated”. Lu Wen-ch’ao and Ho Yi-hang give a. its original reading and meaning: (The hills look) “Li-vessel-like”, which is somewhat comical to anybody knowing the real shape of a Li vessel. — The char. a., besides read li (*gliek*), is sometimes Kt for a word *k o* (*klek*) ‘a yoke’ (ex. in Chouli) and this must reasonably be the meaning here: a hill may resemble the yoke over the neck of a draught animal: (The hills look) “yoke-like”.

On the other hand, on Shu: Tsī ts’ai phr. j. Yü Sing-wu takes b. as Kt for a.” “The traitors and villains and the killers and the slaves will be pardoned”. Sun Yi-jang better: b. here (same as k.) is *liek* ‘finger-squeezers’, see par. 943 above: j. = “The traitors and villains, the killers and the (finger-squeezing men:) torturers will be pardoned”, see in detail Gloss 1694.

Finally, because of the interchange of the a. and b. series of graphs, Chang Ping-lin on Shu: P’an Keng phr. l. says b. is Kt for *k o* (*klek* m) ‘diaphragm’ (a word not known from pre-Han texts): (I will disclose my heart and belly, reins and bowels)” and diaphragm and tell you people . . .” — The rhytm shows that li-

a 攪 b 歷 = 櫪 c 櫪工倕之指 d 罪人交臂歷指 e 櫪櫪 f 折 g 櫪 h 櫪
(櫪)其手 945 a 釐 b 賁 c 釐爾女士 d 釐爾圭璫 e 貽我來年 f 貽我
釐麴 g 來 h 秣 i 禱 j 釐僕三百 k 菜 946 a 里 b 賁 c 今兄里女 o
土 d 釐 947 a 里 b 己 c 里為式 948 a 高 b 歷 c 大高服 d 大歷服
e 人高千又五十夫 f 俘虜為麻 g 女旌高公家 h 高如也 i 隔 j 姦
兇殺人歷人甯 k 櫪 l 歷告爾百姓 m 膈 949 a 力 b 飭 c 威儀是力

k a o is a binome: (I will . . . bowels) “and l i (seriatim:) in all details tell you people . . .”, see Gloss 1475.

949. l i (*liək* a) ‘strength, effort’ Kt for c h’ ī (*t’iək* b) ‘to strengthen; to make ready’ etc. says Wang K’ai-yün on Ode 260 phr. c. — Reject. c. = “He is strenuous about his fine deportment”.

950. l i (*liæg* a) ‘plum’ Kt for s h’ ī (*slæg* b) ‘to send; an envoy’ says Chu Tsün-sheng on the phr. c. which occurs in Tso: Siang 8 meaning ‘an envoy, official messenger’. — Unlikely. In Tso: Chao 13 it recurs wr. d. ‘a h i n g travelling l i arranger’, and ‘plum’ (a.) is evidently Kt for the homopnouns ‘to regulate, to arrange’. Phr. c. has also come to mean ‘equipment for an embassy, baggage’ (Tso: Hi 30).

951. l i a n g (*liang* a) ‘good’ (or *liang* b., variant ap. Lu Tê-ming) Kt for c h’ a n g (*d’iang* c) says Ma Sü-lun on Chuang: Sü Wu Kuei phr. d. which he thinks stands for e., a violent and meaningless text alteration. — Si-ma Piao takes a. in its ordinary sense: “The good [man] places himself in the (emptiness:) waste”. But Kuo K’ing-fan is certainly right in taking l i a n g (a, b) as short for t’ i a o - l i a n g ‘to jump about’. The preceding line runs f.: “The one who runs away into the waste”, and in Chuang: Ts’iu shuei there is the phr. g.: “I jump on the parapet of the well”, one text version having h. Thus c.: “He jumps about and places himself in the waste”.

952. l i a n g (*liang* a) ‘two, a pair’ etc. Kt for f a n g (*piwang* b) in the sense of ‘method, art, trick’ says Chu Tsün-sheng on Lü: Kien süan phr. c.: (Prince Wen of Tsin made) “five war-chariots with warriors [versed in] the five arts (of fighting)”. This because Kao Yu defined l i a n g a. by d. “skill, art”. — Reject. Kao’s gloss reveals that l i a n g (*liang* e) ‘skill’, occurring in the binome k i - l i a n g f. ‘skill, art’ only known from later texts (e.g. Kiu T’ang shu: Si-k’ung T’u chuan) must have existed in Han time and it is not excluded that in Lü (3rd c. B.C.) phr. c. the a. may have served for such a word e. This seems corroborated by the parallelism with the following line g.: “(Sharp:) well-drilled soldiers, one thousand”.

953. l i a n g (*liang* a) ‘beam’ Kt for k i n g (*kiëng* b) ‘thorny scrub’ says Wen Yi-to on Shu: Wu yi (in the version of Shang shu ta chuan) phr. c., corresponding to the orthodox version d. (there were several other text variants, see Gloss 1836). Wen believes that the binome properly should be e.: “Then there was the thorn-wood-covered hut”. — Reject. l i a n g a. in phr. c. is Kt for the l i a n g (*gliang* f.) ‘brightness’ of d., and d. means: “Then l i a n g the light y i n was obscured” (the ruler withdrawing into seclusion). When Li: Sang fu si ch’i quotes Shu as having the form g., Cheng Hsüan, on the other hand, says that l i a n g (*gliang* g) ‘sincere’ is Kt for l i a n g a. ‘beam’, the a n (*am* h) ‘dark’ meaning ‘a hut’: “Then there was the (darkness:) hut with beam”. This, of course, should be rejected. g. is merely a variant here of f., and *am* h. is closely cognate to y i n (*iäm* i). This intricate Shu passage was discussed in detail in Gloss 1836.

954. l i a n g (*gliang* a) ‘sincere’ Kt for l i a n g (*liang* b) ‘good’ says Chu Hi on Li: Yüe ki phr. c., which would stand for d.: “a kind and good heart”. This because he has found the binome e. In Han Sh’i wai chuan. — Unnecessary and arbitrary. c. = “a filial and sincere heart”.

955. *lia o*, *la o* (*liog*, *log*) 'rafter' Kt for *kia o* (*kōg* b) 'to burn on a pyre of crossed logs' says Chu Tsün-sheng on Kuan: Ch'ī mi phr. c.: "They carve (decorate) the firewood before burning it", Yin Chī-chang defining a. as = d. 'firewood'. — Reject. 'Rafter' is here taken in the sense of 'pole, log': "They carve the logs . . ."

956. *lia o* (*liōg* a) 'ringing sound in ear; (loan for *id.*) for a while, presently' etc. Kt for b. says Tuan Yü-ts'ai. This b. is known as variant for c. and then means 'to punish by death' (Mo: Ming kuei) 'to disgrace' (Li: Ta hūe); but Shuowen says that this b. read *liu* (*liōg*) can mean d., hence be synonymous with a. as this serves for instance in Ode 39 phr. e.: "(Presently:) I intend to take counsel with them", and Tuan says b. is the proper character, a. is Kt for b. — The b. in this sense is known through no text, and there is no reason for doubting the generally accepted reading of a.: *lia o* (*liōg*).

Again, when a. (*liōg*) serves as Kt for a word 'to rely on' (ex. in Ts'ê, Sün etc.), Chu Tsün-sheng says it is Kt for *lai* (*lād* f) 'to rely on', this because the early commentators defined it by f. — Reject. a. is Kt for a homophonous *liōg* 'to rely on'.

957. *lie* (*liat* a) 'to blaze, brilliant; fierce' Kt for *li* (*liad* b) 'epidemic' says Ma Juei-ch'en on Ode 240 phr. c., Mao version, corresponding to a version phr. d. (in a Han inscription). — Refuted in Gloss 758; cf. also par. 918 above.

958. *lie* (*liat* a) 'to blaze, brilliant; fierce' Kt for *li* (*liad* b) 'whetstone' etc. (used for various homophones) says Hu Ch'eng-kung on Ode 202 phr. c.; he tries to vindicate a meaning 'high' for the word b.: "The Southern Mountain is high", but this was refuted in Gloss 627. Ma Juei-ch'en instead says a. is Kt for a word d. 'wind and rain': "The Southern Mountain is weathered by wind and rain". Refuted *ibidem*. — In c. the a. stands for *lie* (*liat* e.) within the same Hs series: "The Southern Mountain is (rank-like:) has peak after peak".

On the other hand, b. can be Kt for a., see par. 918 above.

959. *lien* (*lian* a) 'a kind of carriage, to connect' etc. Kt for *kua n* (*kwen* b) 'widow, widower' says Pi Yüan on Mo: Kien ai phr. c.: "The one who is spouseless and alone and has no brothers". This being phonetically too bad, Wang Yin-chī proposes that a. is a corruption of *ch'o* (*t'ōk* d) 'distant' which would here serve for *ch'o* (*tōk* b) 'eminent, outstanding' which he takes to mean 'solitary', hence *ch'o* - *tu* forming a binome. Yü Yüe thinks that *lian* a. is Kt for *li* (*lia* f)

950 a 李 b 使 c 行李 d 行理 951 a 良 b 跟 c 長 d 良跟位其空 e 長
恒其中 f 夫迷產空者 g 吾跳梁乎井幹之上 h 跳跟 952 a 兩 b 方
c 五兩之士五乘 d 技 e 倆 f 伎倆 g 銳卒千人 953 a 梁 b 荆 c 乃
或梁聞 d 乃或亮陰 e 荆庵 f 亮 g 諒闇 h 闇 i 陰 954 a 諒 b 良 c
子諒之心 d 慈良之心 e 慈良 955 a 榛 b 校 c 雕校然後鑿之 d 薪
956 a 聊 b 僂 c 戮 d 且 e 聊與之謀 f 賴 957 a 烈 b 癘 c 烈假 d 癘
蠱 958 a 烈 b 厲 c 南山烈烈 d 黝 e 列 959 a 連 b 鰥 c 連獨無兄

'separate', *li-tu* forming a binome. Sun Yi-jang believes that *lian* a. is Kt for *k'in* (*g'ien* g) 'to pity, pitiable' (for the history of this char. see par. 716 above). Yü Sing-wu suggests that *lian* a. may be Kt for *lien* (*lien* h) 'pitiable'. — Of these attempts the last one seems to be the best, though even this is phonetically poor.

960. *lien* (*lian* a) 'a kind of carriage; to connect' etc. Kt for *lan* (*glân*, k'ü sheng, b) 'a wave' says Chu Tsün-sheng on Li: Yü tsao phr. c.: (Having stepped out of the bath-tub) "he for pouring over [the feet] uses hot water". This because Lu Tê-ming here reads a. Anc. *lân*, k'ü sheng, and K'ung Ying-ta renders it by d., evidently standing for b. Ch'en Hao says *lian* a. Kt for *lien* (*glân* e) 'to boil silk', here then: "For refining [the feet] . . .". — Both unlikely. Ho Yi-hang better: a. has its ordinary reading and meaning, here = f. 'connectedly': (Having stepped out of the tub) "he (in connection:) simultaneously uses hot water [on the feet]".

961. *lien* (*lian* a) 'a kind of carriage; to connect' etc. Kt for *lan* (*glân* b) 'barrier' says Ma Sü-lun on Chuang: Ta tsung shī phr. c.: "Fenced off, they seem to love to shut [themselves off]". — Unlikely. This phr. has been variously explained, yet it remains obscure. Li Yi defines *lian* a. as = d. 'continuous, long'; Kuo Siang as = e. 'deep and distant'; Ts'uei Chuan as = f. 'embarrassed'; Ch'eng Hün-ying as = g. 'silent'. Only the first: 'connectedly' = continuously' could be derived from the fundamental meaning, but we cannot translate: "Continuously they like . . .", for the parallelism in the phrases of the chapter demands that a. is a qualifying property of the sages. Thus c. may possibly mean: "They are continuous (unceasing) in their liking to shut [themselves off]".

962. *lien* (*lien* a) 'to pity' Kt for *lin* (*mlien* b) 'to regret, niggardly, stingy' says Yang Liang on Sün: Kie pi phr. c. "Do not have an anxious (d. = e.) and (niggardly:) ungenerous heart". — Unnecessary. The meaning is right, but *lien* a. 'to pity' means 'to regret' in the sense of the common *ai si f.* 'to regret to part from, not want to give up = to be stingy'. This is confirmed by Ta Tai li: Pao fu phr. g.: (If the ruler is generous towards his near-standing ones, but) "stingy towards the distantly-standing". Here Wang P'ing-chen similarly says that *lin* (*lien* h) is Kt for *mlien* b. But it is obvious that *lin* (*lien* h) 'neighbour', which cannot have its ordinary meaning, simply stands for *lien* a. (within the same Hs series). The binome *lin-ai* in g. is then synonymous with the common *ai si f.*, and *lien* a. has this meaning in c. ('to find it a pity to part from, to be stingy, ungenerous').

963. *lien* (*glân* a) 'to boil silk, to refine; to train' Kt for *ling* (*lieng* b) :divine, excellent, good' says Pi Yüan, followed by Ts'ien Ta-hin, Wang Ming-sheng, Tuan Yü-ts'ai and others, on Shu: Lü hing as quoted in Mo: Shang t'ung, chung phr. c.: "The Miao people did not use goodness". This because the orthodox Shu text has d., and Li: Ts'i yi quotes e., where f. probably stands for g., which likewise can mean 'good'. — Refuted in Gloss 202. c. and d. represent different text traditions. c. = "The Miao people did not use an improving training" (but severe punishments).

964. *lien* (*glâm* a) 'thin ice' or 'shallow water' (?Shuowen word, no text) Kt for *nien* (Anc. *niâm* b) 'to glue, to stick to' says Cheng Chung on Chouli: Lun

jen phr. c.: (Even if there is deep mud) “it will not stick to them” (the wheel spokes). — It is unfortunate that, on the one hand, b. is not attested in pre-Han texts and, on the other hand, a. only in the text c. Thus, when Lu Tê-ming says a. here is read Anc. *niām*, even tone, he merely accepts Cheng’s idea and gives a. the sound of b. We can thus know nothing definite about the Arch. reading of a. in phr. c. (GSR 627 should be modified accordingly).

965. *lien* (*gliām* a) ‘angle, angular’ Kt for *y en* (*diam* b) ‘sharp’ says Ma Sü-lun on Lao 58 phr. c.: “sharp but not pointed”. — Reject. c. = (Therefore the sage is square but not cutting), “angular but not sharp”.

966. *lin* (*liën* a) ‘neighbour’ Kt for *kin* (*kien* b) ‘tight’ says Chu Tsün-sheng on Kuan: Wu hing phr. c.: “The five cereals (tightly:) close upon each other become ripe”. This because Yin Chī-chang defines a. by b. — Reject, *liën* a. has a fundamental meaning of ‘close-standing’, hence ‘neighbour, neighbourly’ as opposed to ‘distant’. Thus the meaning of the line is correct, without any Kt speculation.

967. *lin* (*gliām* a) ‘forest’ Kt for *lin* (*bliām* b) ‘to approach, to look down on’ says Chu Tsün-sheng on Ode 220 phr. c. Referring to Erya phr. d., he believes that *lin* a. = *lin* b. means ‘the one who looks down’, i.e. a ruler. A comical idea. The line c. was discussed in par. 528 above.

968. *lin* (*gliām* a) ‘forest’ Kt for *lung* (*gliōng* b) ‘high; ample’ says Chang Ping-lin on Chuang: T’ien yün phr. c. — Reject. The section describes various kinds of music, and this paragraph refers to a free and spontaneous playing. Lu Tê-ming says it is uncertain whether d. here should be read *lo* ‘joy’ or *y ü e* ‘music’; nor does Chang tell us what he believes: “an ample joy, yet without form”, or: “an ample music, yet without form”. Others have taken *lin* a. in its proper sense: “the joy of the forest”, or: “the music [produced by] the forest”, which, however, makes the following words meaningless. Kuo Sung-tao emphasizes that *lin* a. can mean ‘forest-like, numerous’ (cf. par. 528 above) and here refers to rich chords of all the *wu yin* “five tones” blending together: c. = “a (forest-like:) compounded music, yet without (form:) distinguishable parts”.

969. *lin* (*bliām* a) ‘to approach, to look down on’ Kt for *lung* (*gliōng* b) ‘high; ample’ says Sung Mien-ch’u on Ode 241, Mao version, phr. c., where the Han version (ap. Lu Tê-ming) read d.: “... and your *lung* (high carriages:) towers and

弟者 d 連 e 卓 f 離 g 矜 h 憐 960 a 連 b 瀾 c 連用湯 d 關 e 凍 f
同 961 a 連 b 關 c 連乎其似好閉也 d 連綿長貌 e 深遠 f 蹇連 g
默如 962 a 憐 b 吝 c 無色憐之心 d 色 e 悒 f 愛惜 g 鄰受於疏遠
h 鄰 963 a 練 b 靈 c 苗民否用練 d 苗民弗用靈 e 苗民匪用命 f
命 g 令 964 a 廉 b 黏 c 弗之濫也 965 a 廉 b 剡 c 廉而不剡 966
a 鄰 b 緊 c 五穀鄰熟 967 a 林 b 臨 c 有壬有林 d 林君也 968 a
林 b 隆 c 林樂而無形 d 樂 969 a 臨 b 隆 c 與爾臨衝 d 與爾隆衝

knockers" (assaulting engines). — Reject. c. and d. represent different text traditions. c. = "... and your approachers and knockers".

Again, on Sün: Kün tao phr. e., the a. is Kt for b. says Liang K'i-hiung: (The husband in his behaviour to his wife) "should show grandness and have distance". — Reject. e.: "He should show (a kind looking down:) condescension but have distance".

970. *lin* (*bl̩əm* a) 'to approach, to look down on' Kt for *lin* (*gl̩əm* b) 'three days' rain, heavy rain' says Wen Yi-to on Yi: Kua 19, the name of which Kua is *lin* a. The word b. is sometimes written d. (Ts'ê: Chao ts'ê). All through the Kua 19 Wen tries to force this meaning, for instance the phr. (6:3) e., which he thinks stands for f.: "Satiating rain, no advantage; when one has covered the seed, there will be no harm". This bold speculation becomes even more eccentric when Wen asserts that this *gl̩əm* b. "is the same word" as *lung* (*gl̩ōng* g) 'high, ample' (he refers to the Ode cases discussed in par. 969 above) and that *lin* y ũ c. is the same as *lung* y ũ h. 'ample rain' which he has found in Feng su t'ung: Si tien. Since this is a late source he avers that the phr. *kiang* y ũ *hia* i. occurring in Kuan: To ti and in Ts'ê: Ts'i ts'ê 3 is short for *lung* y ũ *hia* h. — Reject. e. = "If one (finds it sweet to) is eager to (approach, come forward:) get advancement, there will be no advantage; but when one has become (anxious:) cautious about it, there will be no harm".

971. *ling* (*liēng* a) 'to command' etc. Kt for *ling* (*lieng* b) 'divine, excellent' says Tuan Yü-ts'ai (and many followers) on the frequent cases where a. has the meaning 'good' (Odes *passim*). This, however, goes against the ancient tradition, for in the various cases where a. means 'good' Lu Tê-ming has no sound-gloss for it, which shows that he read it Anc. *liäng* = Arch. *liēng*, and T'angyün-Kuangyün likewise read it so. Hence *liēng* a. very likely was Kt for a homophonous *liēng* 'good' (if this is not simply an extension: 'commanding, authoritative: eminent, fine, good').

On the other hand, in Chuang: Siao yao yu we find the phr. c. (said of Lie-tsi who rode on the wind). Here Lu Tê-ming says *ling* d. was *lieng*, and Ho Yi-hang therefore thinks it is Kt for *lieng* b.: "Excellently, he felt good". Yet *lieng* d. occurs in Chuang: Jang wang phr. e.: "the abyss of Ts'ing-ling", i.e. "the pure and clear [water] abyss", where d. obviously cannot mean 'good', and in phr. c. Kuo Siang defines *ling* - *j* a n as = f., referring to the wind. Thus c.: "It was ethereal and he felt good". Hence Ho's Kt idea is unnecessary.

972. *ling* (*liēng* a) 'neck; to lead' Kt for *li* (*liəg* b) 'to regulate' says Chu Tsün-sheng on Li: Chung-ni yen kü phr. c.: "to (regulate:) correct the evils and to perfect the goodness"; this because Cheng Hüan defines *ling* a. here by d. Since Lu Tê-ming has no sound gloss, he evidently, with Cheng, took e. as o (*·dk*) 'evil' and f. as *ha* o (*·xóg*), shang sheng, 'good'. — Reject. Wang Fu-chi, precisely because of the verb *ling* a., takes e. as *wu* (*·dg*) 'to hate' and f. as *xóg*, k'ü sheng, 'to love'. Thus c.: "to guide one's hatred (of the evil) and to perfect one's love (of the good)". This makes perfect sense without any Kt and without any forced and otherwise unattested meaning of *ling* a.

973. *ling* (*lieng* a) 'name of a plant' Kt for *sheng* (*sěng* b) 'reed organ' says Wang Yin-shī on Lü: Ku yüe phr. c.: "He blew *sheng* reed organs and *kuan* flutes, *hün* ocarinas and *ch'ī* flutes". In support he adduces Li: Yüe ling phr. d.: (He orders the attendants) "to set up the *tsing* (*tsiěng* e) feather-flag and the *chao* tortoise-and-snake flag", which in Lü: Ki ts'iu, reads f. This convinces Wang that a *liěng* g. word could be Phonetic in a *sěng* h. word, and thus also a. Kt for b. — Reject. That i. was a variant for e. and read *tsiěng* was an old doctrine (Ts'ieyün; Lu Tê-ming comm. on Erya) but *liěng* g. cannot be Phonetic in a *tsiěng* i; the latter is a *huei* yi: "the commanding (g) banner". This case can prove nothing about our a. above. c. = "He blew *ling*-wood flutes and *kuan* flutes...".

974. *ling* (*lieng* a) 'cold' Kt for *lan* (*glán* b) 'cooked, burned; rotten' says Pi Yüan on Mo: Fei kung, chung phr. c.: "Those (sc. war utensils) that are *fu-lan* rotten and are not brought back". — Reject. *ling* a stands for *ling* (*lieng* d) 'to fall, to drop': "Those (utensils) that are *fu* rotten or *ling* dropped (lost) and are not brought back".

975. *ling* (*lieng* a) 'rain dropping', frequently used in bronze inscriptions for *ling* (*lieng* b) 'divine, felicitous, excellent' etc. Kt for *ling* (*liěng* c.) 'good' says Liu Sin-yüan (followed by all later epigraphists) on the Sung Ting inscr. (the same phr. in various other inscr.) phr. d., this because Ode 247 has the phr. e.: "a good end". — Possible. But the bronze inscriptions and the Odes need not have identical phrases: both d. and e. make good sense and may be merely analogous phrases. d. = "a felicituous end".

Again, on Shu: P'an Keng phr. f. Sun Yi-jang says *ling* b. is Kt for *ling* c. Refuted in Gloss 1481, where it is shown that (with Yü Sing-wu) the phr. should include the following word, g.: "I graciously follow the *ling* intelligent and *k* o discerning ones".

Again, on Shu: Lü hing phr. h., where Li: Tsī yi quotes i. Wu K'ai-sheng and others assert that *ling* (*lieng* b) here is Kt for *ming* (*mǎng* j) 'order, to command', this because in many bronze inscriptions c. serves for j. thus: "The Miao people did not (use:) obey the orders". But when *liěng* c. is used for *mǎng* j. it is not because of sound similarity (*liěng* cannot be Kt for *mǎng*) but c. is simply a short-form for j. For the Lü hing phr. (in which the j. of phr. i. is probably a mere

e 致臨而有辨 970 a 臨 b 霖 c 霖雨 d 淋雨 e 甘臨无攸利既憂之
无咎 f 厭霖无攸利既獲之无咎 g 隆 h 隆雨 i 降雨下 971 a 令 b
靈 c 冷然善也 d 冷 e 清冷之淵 f 輕妙 972 a 頤 b 理 c 頤惡而全
好 d 治 e 惡 f 好 973 a 苓 b 笙 c 吹苓管熏篪 d 載旌旄 e 旌 f 載旂旄
g 令 h 生 i 旂 974 a 冷 b 爛 c 腑冷不反者 d 零 975 a 需 b 靈 c
令 d 需終 e 令終 f 吊由靈 g 吊由靈各恪 h 苗民弗用靈 i 苗民匪

corruption of c) there is a better version in Mo: Shang t'ung, see Gloss 2024 and par. 963 above.

Again, on Chuang: Yü yen phr. k. Yü Sing-wu says ling b. is Kt for ming j. In support he adduces Chuang: Tsê yang phr. l. and Lao 13 phr. m. It is really a moot question what this fu ming means; either: "to revert to one's appointment (the nature and life span given by Heaven)"; or: "to report about [the fulfilment of] one's appointment". Neither is applicable in phr. k., and b. Kt for j. is, as already stated, phonetically inadmissible. k. should mean: (Man receives his mental powers from the Great root, and) "restoring this intelligence he lives", cf. LC par. 318.

It may be added that when liêng c. means 'good', as very often happens, and when lieng b. is said to stand for c., as registered above, Chu Tsün-sheng believes that they both are Kt for liang (liang n) 'good'. — Reject.

976. ling (liêng a) 'to transgress, to surmount, to bully' Kt for cheng (liêng b) 'to testify, to prove' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c. (d. = e.) "If the critics do not have occasion for testifying and interrogating" (they have no joy). — Reject. c. = "If the critics do not have occasion for bullying and interrogating" (they have no joy).

977. liu (liôg a) 'to flow' etc. Kt for liu (gliôg b) 'to seek' says Wang Nien-sun no Ode 1 phr. c.: "To left and right we seek it". — Refuted in Gloss 3. a. is Kt for liu (liôg d): "To left and right we catch it".

978. liu (liôg a) 'to flow, to float' Kt for yu (diôg b) 'to float; pennon' says Chu Tsün-sheng on Li: Yüe ki, Lu Tê-ming's version, phr. c.: "The dragon banner with 9 pendants". — Reject. a. is simply id. w. liu (liôg d) 'a pennon, a pendant', one and the same word stem: "a floater". The orthodox version of the Li in phr. c. has d. instead of Lu's a.

Again, on Meng: Tsin sin phr. e.: "that the blood floated the pestles of the mortars" Chu Tsün-sheng says a. Kt for fou (b'iôg f) 'to float'. — Reject.

979. liu (liôg a) 'to detain; to remain' Kt for li (liæg b) 'wild-cat' says Sun Yi-jiang (Cha yi) on Chuang: T'ien ti phr. c.: "The dog that catches wild-cats". In Chuang: Ying ti wang phr. d. Sun likewise believes that e., which Li reads Anc. lîi (= Arch. liæg) but Lu Tê-ming Anc. lîi (= Arch. læg), is Kt for b., the clause having the same meaning as c. — Reject. That e. in d. is but a variant of li (liæg f) 'long-haired ox' is generally accepted (against Lu Tê-ming above): d. = "The dog that catches yaks". c., of course, need not be identical with d., though it should be analogous to it. But Sun has got his idea from the fact that in phr. c. one text version really had b. instead of a. Now, the liôg a. could (with some commentators) mean 'to detain', as usual, "the dog that is chî-liu kept bound", but this misses the analogy with phr. d., which shows that liu (liôg) should be an animal. One version (ap. Lu Tê-ming) had the enlarged char. liu (liôg g), by Si-ma Piao defined as = h., thus c.: "The dog that catches bamboo-rats". This word is only known from Han texts (Shuowen writes it i.) so the explanation remains uncertain.

980. liu (liôg a) 'to kill' etc. Kt for lou (glu b) 'to carve' says Pi Yüan on Mo: Lu wen phr. c.: "I have carved a piece of wood 3 inches long". — Reject. Wang

Nien-sun already declined Pi's idea, taking the char. a. to be a corruption of o h o (*tūk d*) 'to cut', which in Tsi-yün is said to have had the variant e. This is tempting. Yet since li u a. is well attested in the sense of 'to kill', also 'to mutilate, to destroy' (all in the Odes), it is only reasonable to keep the graph a. in the sense of 'to cut'. c. = "I have cut a piece of wood 3 inches long".

981. li u (*l'óg a*) 'to kill' etc. Kt for t' i a o (*d'ióg b*) 'branch' says Chu Tsün-sheng on Ode 257 phr. c.: "If we pluck it, we will ("branch it":) strip it", as in Ode 154 phr. d. "In the silkworm month we ("branch" =) strip the mulberry trees". — Reject. c. = "If we pluck it, it will be destroyed", see Gloss 964.

982. lo (*glák a*) 'to rejoice' Kt for li a o (*l'óg b*) 'to cure' says Cheng Hün on Ode 238 phr. c.: "I can cure my hunger". This particularly since the Lu and Han school texts had b. instead of a. — Lu Tê-ming records a text variant d., Shuowen = 'to cure', which would be an Anc. *l'äu* = Arch. *gliog*. But this word is known from no pre-Han text. Hence probably the text traditions diverged. Mao: "I can (rejoice over:) be happy in my hunger"; the other schools: "I can cure my hunger". Cf. Gloss 337.

983. lo (*glák a*) 'to rejoice' Kt for lo (*glák b*) 'to drop, to fall' says Yü Yüe on Sün: Ju hiao phr. c. The b. would here not mean 'to drop' but d. 'stonily'. Though Yang Liang does not define a. in c., on Sün: Wang pa phr. e. he says that li (*gliok f*) 'oak' is Kt for *glák b*. and adds that it means d. 'stonily'. Yü has seized upon this and refers to Lao 39 phr. g. The e. would thus mean: "(Stonily:) firmly he keeps his heart and his state"; and c.: "(Stonily:) firmly his keeping of the Tao is without doubt" (or, if h. stands for i.: "without weariness"). — *gliok* Kt for *glák* is not convincing. The meaning of *glák b*. in the Lao phr. g. is uncertain. Indeed, there is a text variant in Lao: j., this lo (*glák k*) meaning 'trifling'. Thus either g.: (They do not want to be carved like jade, i.e. refined) "but strewn out like (ordinary) stones"; or j.: (They do not . . . jade) "but trifling (cheap) like (ordinary) stones". Evidently, the Lao meaning of *glák* can in no way suit the *glák* (c) or *gliok* (e) of Sün. Probably f. simply stands for a. (wrongly enlarged, as often happens). c. = "joyfully, his keeping of the Tao is without doubt"; e.: "Joyfully he keeps his heart and his state".

984. lo (*glák a*) 'to rejoice' Kt for h ü e (*g'ók b*) 'to learn, to study' says Ma Sün-lun on Chuang: T'ien hia phr. c.: (The debaters in the world) "together learned it" (sc. Huei's way of making sophisms). — Reject. c. = (The debaters) "all together rejoiced in it" (liked it).

用命j 命k 復靈以生l 復命搖作m 復命曰常n 良 976 a 凌b 證
c 察士無凌評之事d 評e 訊 977 a 流b 摶c 左右流之d 留 978
a 流b 游c 龍旂九流d 旒c 血之流杵f 浮 979 a 留b 馳c 執留
之狗d 執蔡之狗e 蔡f 薺g 猶h 竹篙i 翫 980 a 劉b 鏤c 劉三
寸之木d 斷e 劉 981 a 劉b 條c 捋采其劉d 露月條桑 982 a 樂
b 療c 可以樂飢d 藥 983 a 樂b 落c 樂樂兮其執道不殆d 石駝

985. 1 o (*glāk a*) 'to rejoice' Kt for s h u (*sl̥i u b*) 'number' says Yü Sing-wu on Kuan: Chou ho phr. c.: (The one who possesses the Tao does not demand his full weights, his full quantities) "he does not (rely on:) insist on his [full] numbers" (nor on his full measures). Yü means that the parallelism with "weights, quantities, measures" demands another word than a. — Reject. c. = "He does not (rely on:) insist on (his predilections:) having all what he wishes".

986. 1 o (*glāk a*) 'to drop, to fall' etc. Kt for 1 a o (*lōg b*) 'pen, fold' says Ma Sü-lun on Chuang: K'ie k'ie phr. c.: "nets and pens". — Reject. In comm. on Wen süan: Wu tu fu our line is quoted with 1 o (*glāk d*) 'cord' instead of a. and obviously a. stands for this d. (within the same Hs series), 1 o - 1 o e. forming a natural binome: "nets".

987. 1 o u (*lu a*) 'to leak' Kt for 1 u (*luk b*) 'to draw off water, to drain, to drip' says Wang Yin-chi on Sün: Wang chi phr. c., but b. here would not have its primary meaning but (by extension:) 'drained off, dried, exhausted': "The upper ones have abundance, but the lower ones (the people) are exhausted (poor)". — Reject. The Kt is unnecessary, since a. 'to leak' by extension will give the same meaning. On the other hand, it is conceivable that 1 o u (*lu a*) here is Kt for the homophonous 1 o u (*lu d*) 'narrow (Lun: 1 o u h i a n g "narrow lane"), in straitened circumstances, mean' (Shu: Yao tien: t s ê 1 o u "humble and mean"): "The upper ones have abundance but the lower ones are in (narrow:) straitened circumstances". — Yang Liang had taken the phr. as a concrete metaphor: "When [a vessel] on top flows over but below is leaking", which is less convincing, no "vessel" being mentioned in the text.

988. 1 o u (*lu a*) 'to leak' Kt for 1 o u (*glu b*) 'mole-cricket' says Cheng Hüan on Li: Nei-tsê phr. c.: "[The meat of] a horse black along the spine and with piebald forelegs is mole-cricket-like" (in its smell). This because Chouli: Nei yung has exactly the same line c. but for b. instead of a. Pan Pao (early 4th c. A.D.) says on the contrary: b. in Chouli is Kt for a. Tsiao Sün believes that b. stands for 1 o u (*glu d*) which is well attested in the meaning 'empty, hollow' (Ode 193, Gloss 557): "A horse, black . . . is empty (inside)", i.e. sick and not fit to eat; and a. 'to leak' would mean 'leaked out' = 'empty', giving the same meaning. But Chu Tsün-sheng argues that at least in early Han time the word b. must have referred to a bad smell: Lie: Chou Mu wang phr. e.: "The food is rank-smelling and 1 o u b. and cannot be served (at table)". — Possibly both a. and b. are Kt for 1 o u (*lu f*) 'mean, vulgar, inferior' (Tso: Wen 12, Ch'eng 9 etc.): "[The meat of] a horse . . . is (inferior:) bad". This could do in the Lie phr. e. as well.

989. 1 u (*lo a*) 'dull, simple' Kt for k i a (*kā b*) 'abundance, felicity' says Kuo Mo-jo on the Ts'in Kung Chung inscription phr. c.: "to receive great felicity . . ."; this because in Ode 220 there is phr. d., and c h' u n k i a further in Odes 252, 283, 300. The phr. t' u n 1 u e. recurs in the Shan Ting inscr. Ma Sü-lun (Kuo hüe ki k'an 1935) proposes instead that 1 o a. is Kt for h u (*g'o f*) 'blessing'.

Again, on phr. g. *lo-χiōg*, occurring for instance in the Sung Ting inscr. phr. h. Ma Sü-lun says 1 o a. is Kt for k i a (*ka i.*) 'fine', which in its turn would be the same as k i a (*kæg j*) 'good'.

All these Kt speculations are phonetically unsound. *lo* a. 'dull' evidently serves as Kt for a word, probably homophonous but at any rate phonetically very similar, meaning something like 'felicitous'.

990. *lu* (*lo* a) 'salty' Kt for *lü* (*gliō* b) 'retainer' says Sun Yi-jiang (after Sun Sing-yen) on the Tsin Kiang Ting inser. phr. c., which he thinks is equal to the *l ü p e n* d. occurring in Kyü: *Lu yü*, *hia* and in Chouli. — Improbable since the second char. is certainly not *p e n*. Kuo Mo-jo takes it as a short-form for a char. e., *Erya* = 'a small cowry', thus c. = "salty cowries". The phr. c. remains entirely obscure.

991. *lu* (*glág* a) 'road; great' etc. Kt for *lei* (*lwia* b) 'emaciated' says Chu Tsün-sheng on Ode 241 phr. c.: "The Kuan-yi (Barbarians) then became emaciated". This because Cheng Hüan (acc. to one text version of his gloss) defined a. as = d. But if that was really Cheng's idea, a. would simply be a short-form of e., which is well attested in the sense of 'emaciated', see below and Gloss 824. — Reject. The Ode line has quite another purport, see in detail Gloss 824. c. = "Their customs and institutions then became grand". *glág* a. often means 'great'; Chu Tsün-sheng believes that it then is Kt for *ziák* f. or for *diák* g. — Reject. In cases where a. really means 'great', it is Kt for a homophonous *glág* 'great'.

Chu Tsün-sheng, however, got his idea a. Kt for b. in phr. c. not only through Cheng Hüan but also from other sources. The word *lu* (*glág* e) just mentioned occurs in Tso: Chao 1 phr. h., where Tu Yü says e. = b.; and in Meng: T'eng Wen kung, shang phr. i., where Chao k'i likewise says e. = b. But e. has a fundamental meaning of 'dew; to leak, to disclose' and by extension has come to mean 'disclosing, showing the skeleton, emaciated'.

992. *lu* (*glág* a) 'road; great' etc. Kt for *lo* (*glák* b) 'to rejoice' says Yü Sing-wu on Sün: Ta lüe phr. c. This line, which has been considered corrupt, has been variously emended. Yü thinks that it stands for d.: "(Those who are) (inspecting:) prying and sly and love to be false". Hu P'ei-huei: e. = "(Those who are) reckless and sly scheming and false". This is somewhat better, since all four words remain in the same Hs series as those in phr. c. *glág* a. would then stand for *lü* e (*gliak* f) 'designing, scheming'. But such violent emendations are little more than a play and in no way conclusive; you can make anything mean anything. — The line c. makes

c 標然扶持心國 f 標 g 落落如石 h 殆 i 怠 j 路路如石 k 路
 984 a 樂 b 學 c 相與樂之 985 a 樂 b 數 c 不依其樂 986 a 落 b 牢
 c 羅落 d 絡 e 羅絡 987 a 漏 b 渡 c 上溢而下漏 d 陋 988 a 漏 b
 螻 c 兩黑脊而般臂漏 d 婁 e 饌脰螻而不可饗 f 陋 989 a 魯 b
 頤 c 以受走魯多釐 d 錫爾純嘏 e 屯魯 f 祐 g 魯休 h 天子丕顯魯
 休 i 嘉 j 佳 990 a 鹵 b 旅 c 鹵賁 d 旅賁 e 績 991 a 路 b 羸 c 車
 夷載路 d 瘠 e 露 f 奕 g 碩 h 以露其身 i 是率天下而露 992 a 路

good sense as it stands without any emendations. It refers to the sophisticated rites of mourning: “(Those who) with *l a n* tattered dress and *t s ü* sack-cloth *l u* grandly *t s o* act”. For *l a n* ‘tattered’ see Tso: Sün 12 etc.; for *t s ü* ‘sack-cloth’ see Tso: Siang 17.

993. *l u* (*glág a*) ‘dew; to leak out, to disclose’ Kt for *l o* (*gluár b*) ‘naked’ says Chu Tsün-sheng on Sün: Fu kuo phr. c.: “The capital city is (naked:) bare” (without walls). — Reject. *l u a.* is used with the common extension: ‘to disclose = to expose’: “The capital city is exposed”.

994. *l u* (*glág a*) ‘dew; to leak, to disclose’ etc. Kt for *t u* (*tág b*) ‘to destroy’ says Ma Sün-lun on Chuang: Yü fu phr. c.: “fields barren and houses destroyed”. — Reject. c. = “fields barren and houses leaking”.

995. *l u* (*glág a*) ‘chariot’ Kt for *y a* (*ngá b*) ‘to go to meet’ says Chu Tsün-sheng on Tso: Hi 15 phr. c., where Tu Yü defines *a.* by *d.* Lu Tê-ming here reads *a.* Anc. *nga*, *k’ü* sheng, and Chu thinks Lu took *a.* as Kt for *b.* But an Anc. *nga*, *k’ü* sheng, may equally well derive from an Arch. *nglág*, *k’ü* sheng (so in GSR) and be a stem variation of *glág a.* meaning ‘to (“chariot” towards:) drive to, to meet by chariot’. Thus c.: “He drove out meeting the prince of Ts’in”.

996. *l u* (*glág a*) ‘chariot’ Kt for *k i a* (*ka b*) says Yü Sing-wu on Kuan: Siao k’uang phr. c.: “They (break in:) domesticate oxen and yoke horses”. — Reject. *glág a.* is here used as a transitive verb: “They (“chariot horses”:) put chariots to horses”.

997. *l u* (*gliók a*) ‘to kill’ Kt for *m u* (*mìók b*) ‘splendid’ says Sie Shang-kung and Wang K’iu on the Shu Yi Chung (Ts’i Hou Chung) inscr. phr. c.: “Splendidly (harmonize:) bring into order the cohorts”. Yang Shu-ta (Kin wen shuo) takes *a.* as Kt for *m u* (*mliók d*) ‘harmonious’, which would make the first two words a good binome. Sun Yi-jang says *a.* is Kt for *l u*, *l i u* (*gliók, glióg e*) ‘to join forces’ (within the same Hs series). — It is difficult to see, however, why there should be any Kt at all: c. = “(killingly:) severely keep in order the cohorts”.

998. *l u* (*gliók a*) ‘to kill; to punish; to disgrace’ Kt for *t u* (*d’uk b*) ‘dirty, to sully’ says Ma Sü-lun on Chuang: Shan mu phr. c. — Reject. c. = “The forester thought I was a culprit”.

999. *l u* (*gliók a*) ‘to disgrace’ Kt for *l u* (*luk b*) ‘blessing, prosperity, emoluments’ says Wang Mou-hung on Sün: K’iang kuo phr. c. (The general Tsí-fa refused a reward after a victory:) “He has no emoluments (sc. through the reward) in his clan, and he (presses down and makes low:) reduces the prestige of his descendants”. — Reject. c. = “(Though at present) he has no disgrace in his clan (sc. having refused all the reward and thus being incorrupt), he (nonetheless) reduces the prestige of his descendants”. This is confirmed by the next lines in the text.

1000. *l u* (*luk a*) ‘to shake’ Kt for *n u n g* (*lung b*) ‘to manipulate’ says Cheng Chung on Chouli: Ta sí ma phr. c.: “They shake the To bells”. — Lu Tê-ming reads *luk* but mentions that Li Kuei read Anc. *b’iáu*, which reveals that his text probably had a char. *d.* Both *a.* and *d.* are unknown from other texts and they do not exist in Shuowen. In the Ta Sí ma chapter we repeatedly find the phr. *e.*, and it is tempting to think that both *a.* and *d.* were graphic corruptions of *e.*

1001. l u (*luk* a) 'blessing; emoluments' Kt for k u (*kuk* b) 'grain' says Chu Tsün-sheng on the frequent cases when a. means 'emoluments'. This because on Chouli: T'ien fu phr. c.: "If one sacrifices to Heaven's [star-spirits] Si-min and Si-lu" Cheng Hūan explains that Si-lu was the protecting Spirit of the emoluments and that "a. means b.". — Reject. a. was, of course, never read *kuk*; this is an extension of meaning: 'blessing, favours: emoluments'.

1002. l u (*liuk* a) 'to inscribe, to record' Kt for l a o (*log* b) 'toil' say Lu Wen-ch'ao and Liu Shī-p'ei on Sün: Jung ju phr. c., which would be equal to the d. of Ode 32: "to toil and exert one's strength". Lu adduces in support that Huai: Chu shu has the phr. e. On the other hand Sün: Kün tao has f. in precisely the same context, and this has caused Yang Liang to interpret: k ü - l u = g. 'to restrain oneself', k ü meaning 'to hold, to control' and l u meaning 'to record, to keep control of, to control'; thus c. = "to control oneself (to concentrate) and exert oneself". Ho Yi-hang proposes that k ü - l u (*kü-luk*) is Kt for h. *g'ik-luk* 'cautious, careful' (*g'ik* 'repressed' and *luk* 'carefully-walking' — the latter only known from Han time). — The Kt proposed by Lu and Liu and by Ho are phonetically unconvincing, so Yang's interpretation will still be the best.

Again, on Sün: Siu shen phr. i. Yü Sing-wu says a. Kt for b.: "Having tasks set and duties of work and yet not toiling". Chu Tsün-sheng here says *liuk* a. is Kt for l ü (*lio* j) 'to think, to be anxious': "... and yet not anxiously attentive". — Reject both. Yang Liang here again says a. = g.: i. = "Having tasks set and duties of work and yet not keeping control of oneself (concentrating)".

1003. l u a n (*luān* a) 'disorder' Kt for s h u a i (*shiwat*, *shiwad*), this latter not in its ordinary sense 'to follow; to lead' (also: *liwat* 'border; norm' etc.) but as an "empty particle" (meaning nothing) says Wang Yin-chī on Shu: Tsī ts'ai phr. c. (which in Lun heng: Hiao li is quoted d.). — Refuted in Gloss 1696. c. = (The King instructs his governors about) "their governing and managing the people" (a. here not read l u a n but = e. = f., as often).

Further, on Shu: Kün Shī phr. g. Wang says a. Kt for b. the "empty particle". But here again a. stands for e. = f.: g. = "your governing will make bright our newly-created state". Three more Shu cases in which Wang proposes a. Kt for b. have been refuted in Gloss 1696, other interpretations being preferable.

𠂔樂 c 藍筴路作 d 監狙樂詐 e 濫狙略詐 f 略 993 a 露 𠂔裸 c 都
 邑露 994 a 露 𠂔殫 c 田荒室露 995 a 輅 𠂔迺訝 c 輅秦伯 d 迎
 996 a 輅 𠂔駕 c 服牛輅馬 997 a 戮戮 𠂔穆 c 戮猷徒 o d 睦 e 勑
 998 a 戮 𠂔躋 c 虞人以吾為戮 999 a 僂 𠂔祿 c 無僂乎族黨而柳卑
 其後世 1000 a 撓 𠂔弄 c 撓鐸 d 撓 c 振鐸 1001 a 祿 𠂔穀 c 若祭天
 之司民司祿 1002 a 錄 𠂔勞 c 鞠錄疾力 d 勑勞 c 勑錄提疾 f 拘錄
 g 檢束 h 局遠 i 程役而不錄 j 慮 1003 a 亂 𠂔率 c 厥亂為民 d 厥

As to *shuai b.* being a “particle”, this is likewise very unlikely. In Shu: T’ang shī, Wang Nien-sun says *shwət (liwət) b.* is Kt for the “particle” *h.* (Anc. *juət*, Arch. *bliwət*), refuted in Gloss 1406. In King chuan shī ts’i, Wang Nien-sun and Wang Yin-chī adduce a long series of Shu and some Shī instances where *shuai b.* would mean the “particle” *yung i.* ‘thereby, thus’ (this because Mao Heng in Gloss on Ode 275 erroneously says *b. = i.*). Furthermore, both scholars Wang (*ibidem*) assert that *shuai b.* even can be an “empty particle” (void of meaning), adducing several Shu examples. — In many of these cases of alleged “particles” *shuai b.* simply means ‘all’ (a well-attested meaning of the word, ex. in Ode 275, Gloss 1089; Ode 205, Gloss 642; Li: Tsi yi etc.). In all of them other interpretations are superior. *shuai b.* was never a “particle”. Cf. also Glosses 1279 and 1464. But the theory has had a great success: as late as by Sun Yi-jiang and Yü Sing-wu it has been propounded in a phr. in Shu: To shī; refuted in Gloss 1800.

1004. *luan (luán a)* ‘disorder’ etc. Kt for *tuan (tuán b)* ‘to cut off’ says Chu Tsün-sheng on Shu: Yü kung phr. c.: “He crosses the Ho”. This because Erya: Shī shuei says d.: “Cutting straight across the flow is called *luan*”. — Reject. An amusing speculation.

1005. *luan (bluán a)* ‘corner of the rim of an oval bell’ Kt for *lan (glán b)* ‘Orchis’ says Yü Yüe on Hanfei: Wai ch’u shuo yu shang phr. c., but not in its ordinary sense but meaning ‘a man of unknown birth’ (a meaning deduced from a phr. in Lie: Shuo fu). — Reject. *a.* stands for *shuan (sluán d)* ‘twins’, within the same Hs series: c. = “He played with a pair of twins”.

1006. *luan (luán a)* ‘egg’ Kt for *kun (kwən i)* ‘eggs of fish’ says Cheng Hüan on Li: Nei tsé phr. c.: “fish-egg sauce”. — Reject. Arbitrary and unnecessary. c. = “egg sauce”.

1007. *lun (liwən a)* ‘ripples’ Kt for *shuai, lü (shwət, liwət b)* says Tuan Yü-ts’ai on Ode 194, Mao version, phr. c., since *a.* is defined as = *b.* by Mao Heng and Erya: Shī yen has an entry *a. = b.* The Han, Ts’i and Lu versions correspondingly had *d.* and there have been various Kt speculations, either that *liwən a.* is Kt for *xiwən e.* or *vice versa*; even that *e.* is Kt for *hun (xmwən f)* ‘gate-keeper’. — All should be rejected. *liwən a.* *inter alia* can mean ‘confused, mixed’, and *xiwən e.*, cognate to *hun (g’wən g)*, means the same. Thus *liwən-sjo* and *xiwən-sjo* are synonymous binomes meaning (confused, mixed:) ‘indiscriminately, all together’. See in petail Gloss 564.

1008. *lun (luən, liwən a)* ‘to discuss’ etc. Kt for *lei (liwəd b)* ‘category’ etc. says Chang Ping-lin on Chuang: Tsai yu phr. c. The word *liwəd b.* ‘category’ often means ‘to be of a category with, to be similar to’. Further, Shuowen defines *sung (dziung d)* as = *e.* ‘appearance, manner’, taking it to be Kt for *jung (dziung f)*, and *g.* would thus stand for *h.* c. = “His (appearance-likeness =) appearance and bodily shape is in accord with the great unity”. It may be that Kuo Siang already had this idea about *sung d.*, for he comments: *i;* but, as we have seen in par. 542 above, a Kt of *d.* for *f.* is not attested through any safe instances of pre-Han date (the present case would be the only one). And *lun a.* is really the same word stem as and can serve for *lun (liwən j)* ‘category, class’ (possibly cognate to *b.*),

but it was certainly never read *liwəd*. — It is thus safer to take *sun g - lun* with their ordinary meanings: “If you *sun g* praisingly *lun* speak about *hing-k’ü* his bodily appearance”.

1009. *lung* (*liung* a) ‘dragon’ Kt for *man g* (*müŋ* b, c) ‘motley’ says Tu Tsī-ch’un on Chouli: Yü shī phr. d., where “an ancient text version” had e. There is a similar example in Chouli: Mu jen (alternative texts), and there are various early texts (Chouli: Kin kü and Yü jen; Yi: Shuo kua) where the commentators take a. as Kt for b. Sometimes they do so quite unnecessarily: on Ode 128 phr. f. “the dragon shield” (so Mao Heng) Ma Juei-ch’en says a. Kt for b.: “the motley shield”. On Li: Yü ling phr. g.: “He rides after the azure-coloured dragon horses” (Chouli: Sou jen says horses from 8 ch’i and upwards in height are called *lung* ‘dragons’) Wang Yin-chī says a. Kt for b. “He rides after the azure-coloured and motley (horses)”. On Chouli: Hua huei phr. h.: (In the embroideries) “water is [expressed by] the dragon” Yü Yü again says a. Kt for b., which makes poor sense. Thus not all alleged cases of a. for b. are necessary or convincing. There remain, however, some cases where a. undoubtedly means ‘motley’. Such is, for instance, Chouli: Yü jen phr. i., where Cheng Chung says a. Kt for b.: “The highest-grade princes use motley [jade tesserae]”. The moot question is whether *liung* a. was really Kt for *müŋ* b. in spite of the great phonetic discrepancy. The *man g* group (b., c. and derivatives) cannot have had an initial *ml-*: *mlung*, since for instance *man g* (*müŋ* j) ‘great’ interchanges with Arch. *mung* words (which certainly had no *ml-*), see Gloss 1197. It has therefore seemed more reasonable to say that *liung* a. is Kt for a *mlüŋ* ‘motley’ (GSR 1193) which is not id. with but cognate to the *müŋ* b., c. and hence interchangeable with it in the plausible cases above.

1010. *lung* (*liung* a) ‘dragon’ Kt for *yung* (*iung* b) ‘harmonious’ would Mao Heng have meant, according to Tuan Yü-ts’ai, on Ode 293 phr. c., since he defines a. as = d.: “We concordantly have received it”. Yü Yü believes that Mao took *liung* a. as Kt for *t’ung* (*d’ung* e): “We jointly received it”. — Reject. Mao had another idea, see Gloss 1137 (a. short-form for f.). But Cheng Hüan better: a. short-form for *ch’ung* (*t’liung* g) ‘favour’: c. = “We have been favoured and received it”.

1011. *lung* (*liung* a) ‘dragon’ Kt for *lung* (*gliŋg* b) ‘high’ says Chu Tsün-sheng on Meng: Kung-sun Ch’ou, hia phr. c. — Reject. a. is a short-form of *lung* (*liung* d) ‘mound’.

率化民 c 嗣 f 司 g 厥胤明我新造邦 h 聿 i 用 1004 a 胤 b 斷 c 胤
于河 d 正純流四胤 1005 a 樂 b 蘭 c 與 = 樂博 d 寧 1006 a 卯 b 紀
c 卯 醬 1007 a 淪 b 率 c 淪胥 d 薰胥勳胥 e 薰勳 f 閭 g 渾 1008 a
a 論 b 類 c 頌論形軀合乎大同 d 頌 e 貌 f 容 g 頌論 h 容類 i 其
形容與天地無異 j 倫 1009 a 龍 b 虯 c 醜 d 醜車 e 龍車 f 龍盾 g
駕舍龍 h 水以龍 i 上公用龍 j 履 1010 a 龍 b 雖 c 我龍受之 d 和 e 同 f 奠 g

1012. l u n g (*l̥iung* a) 'dragon' Kt for h u n g (*g'ung* b) 'red' says Wen Yi-to on Ode 84 phr. c. — Reject. c. = "In the swamp there is the "floating-dragon" [plant]".

1013. l u n g (*gliông* a) 'high; ample' Kt for h u n g (*g'ung* b) 'to quarrel' says Yü Yüe followed by Sun Yi-jang on Lü: Ch'a wei phr. c.: "Wu and Ch'u because of this quarrelled greatly". — Reject. a. is a short-form for l u n g (*gliông* d) c. = "(Both) Wu and Ch'u through this [conflict] were greatly weakened".

Similarly, in Hanfei: Pa king phr. e. Sun Yi-jang says a. Kt for b.: "Its risk is quarrels in the family". — Reject. a. = d.: "Its risk is a weakening of the family".

1014. l ü (*l̥io* a) 'hut' Kt for l o (*gluár* b) 'plant fruit' says Wang K'ai-yün on Ode 210 phr. c.: "In the middle of the fields there are plant fruits"; this because of a supposed parallelism with the next line: "By the boundaries and divisions there are gourds". — Reject. c. = "In the middle of the fields there are huts".

1015. l ü (*l̥io* a) 'to think, to be anxious about' etc. Kt for l o (*glák* b) 'to fall, to drop' says Pi Yüan on Lü: Ch'ang li phr. c., This because in Chuang: Tsai yu there is a parallel text which runs d. Kuo Siang here defines the b. in d. as = e. 'to throw away', i.e. 'to destroy': "Do not destroy my work". And Kao Yu defines a. in c. as = f.: "Do not disturb my farming work". Wang Nien-sun says that since Fang-yen (Han-time colloquial) has a phr. g., the b. in d. stands for this *glák* g. (within the same Hs series): "Do not destroy my work". This is unnecessary, since an extension of b.: 'to drop, to let fall, to throw away, to discard, to destroy' is quite natural (with Kuo-Siang: b. = e.). — a. Kt for b. should be rejected. There are differences on several points between the Chuang and the Lü texts, and this is one. c. = "Do not worry about my farming work"; d. = "Do not (throw away:) destroy my work".

Chu Tsün-sheng, in his turn, proposes that *l̥io* a. in phr. c. is Kt for h ü (*χio* h) 'empty': "Do not (make empty:) annihilate my farming work". — Reject.

1016. l ü (*l̥io* a) 'to think, to be anxious about' Kt for l o (*glák* b) 'cord' says Chang Ping-lin (Siao hūe ta wen) on Chuang: Siao yao yu phr. c.: "Why did you not bind them (sc. the calabashes) together and make a large vessel?". This because Si-ma Piao defines a. by d. It is possible that Ch'eng Hūan-ying already had this Kt idea since he says that a. means e.: 'to bind them with ropes'. — Arbitrary and unnecessary. a. has its ordinary meaning: "Why did you not (ponder:) think of y i w e i making them into a large vessel?".

1017. l ü (*gl̥io* a) 'troop' Kt for a great many homophonous words, see GSR 77.

a. is common in the sense of 'to display, to expose', e.g. Tso: Siang 14 phr. b.: "The merchants display it in the market". On the other hand, l ü (*l̥io* c) means the same, e.g. the similar phr. d. in Kyü: Tsin yü 6: "They listen to the talk spread in the market". And in Yili: Shī kuan li phr. e. an "ancient text version" had c. Therefore Cheng Hūan takes a. in this sense to be Kt for c. (under Chouli: Sī yi he expressly states that a. should be read as c.). He has been followed by most later scholars (Wang Yin-chī, Ho Yi-hang etc.). Wang Nien-sun, on the other hand, more cautiously, says that a. and c. were similar in sound and synonymous. This means that they were cognate words, still read *gl̥io* and *l̥io* respectively, which is certainly the safest conclusion.

When a. means 'a kind of sacrifice', this is merely an extension from the preceding: "a display, a setting out" of the sacrificial gifts.

For further details about a. 'to display, to set out' in Shu: Yü kung phr. f. "Ts'ai-meng was (laid out:) arranged and regulated" see Gloss 1371. For Shu: Shao kao phr. g.: "I (display:) extol the king and the prince" see Gloss 1719.

Again, when for instance in Tso: Hi 28 we find phr. h.: "black bow" and Lu Tê-ming says this was originally wr. i. (i. occurs also in bronze inscriptions. e.g. Po Nung Ting inscr., K'i ku shī 16:11), Tuan Yü-ts'ai says that this h. was a "vulgar" variant of i. and *glio* a. in the sense of 'black' was Kt for l u (lo j) 'black'. Here again this is highly arbitrary. a. in i. was Kt for a *glo* 'black', later written i., and the latter may simply be cognate to lo j., k. (another aspect of the same stem).

Similarly, when *glio* a. occurs meaning 'traveller, to lodge, a lodging' (common), Ma Juei-ch'en and Chu Tsün-sheng believe that this is Kt for l ü (*lio* l) 'hut, inn, to lodge', see Glosses 901 and 908. The uncertainty obtains here again: was *glio* Kt for *lio*, or were the two words cognate, variants of one word stem?

The contacts between the char. *glio* a. and words of the Hs series j. (such as a.: c. and a.: k. above) may make it tempting to conclude an Arch. *gl-* also in the Hs series j.; but the *points d'appui* are too few and too frail for this.

1018. l ü (*glio* a) 'troop' (properly: 'rank') Kt for l u (lo b), here in the sense of 'felicity' says Yü Sing-wu on Ode 284 phr. c., which would be equal to d. and mean: "Amplly he followed up his felicity". — Arbitrary and unnecessary. c. (with Mao Heng) = "[As if] carved and chiselled (i.e. refined) are his retainers".

1019. l ü (*glio* a) 'troop' etc. when meaning 'sacrifice', e.g. in Lun: Pa yi phr. b.: "The Ki chief was [going to] make the l ü sacrifice to T'ai-shan", it is Kt for y ü (*ngio* c) 'to stop, to prevent, to avert' says Kuei Fu, because Shuowen defines c. as = d. 'a sacrifice'; it would then mean 'averting sacrifice'. — Reject. Wang Yün says a. is here Kt for l ü (*lio* e.) 'to display'. The a. is Kt for a homophonous *glio*, see par. 1017 above.

1020. l ü (*glio* a) 'spine; pitch-pipe' Kt for l u (lo b) says Kuo Mo-jo on the Chu Kung K'eng Chung inscr. phr. c., which Kuo says stands for d. The char. b. meaning 'stove', Kuo presumably took d. to mean "black casting-metal" (?). — Highly uncertain.

1021. l ü (*glio* a) 'village gate' Kt for l u (lo b) 'black' says Yang Liang on Sün: Sing ngo phr. c. — Since c. is the name of an ancient famous sword, nothing can be known about the meaning of the constituent parts of the binome.

寵 1011 a 龍 b 隆 c 龍斷 d 壘 龍 1012 a 龍 b 紅 c 黑有游龍 1013 a 隆 b 關 c 吳楚以此大隆 d 隆 e 其患宋隆 1014 a 虛 b 旅 c 中田有虛 1015 a 慮 b 落 c 無慮吾喪事 d 无落吾事 e 廢 f 亂 g 露敗也 h 虛 1016 a 慮 b 絡 c 何不慮以為大樽 d 結綴 e 經絡之 1017 a 旅 b 商旅于市 c 臚 d 聽臚言於市 e 旅占 f 蔡蒙旅平 g 旅王若公 h 旅弓旅馬 j 虛 k 黷 l 虛 1018 a 旅 b 魯 c 敦琢其旅 d 純屬其魯 1019 a 旅

1022. l ü (*gliu* a.) 'Artemisia' Kt for l i u (*liôg* b) 'willow' says Cheng Hün on Li: T'an Kung phr. c.: "willow fans". This, he says, is because "Chouli has d." (which is not correct). Sün: Li lun has e. (Yang Liang here follows Cheng: e. = d.) Lü: Tsie sang has f., but here Kao Yu says l ü (*gliu* g) 'to bend' means h. 'to cover'. — Cheng's Kt is phonetically inadmissible. f. = "(bent:) curved fans" (over the coffin). a. and e. are wrong variants for g.

1023. l ü (*liwat*, *bliwat* a) Kt for l i (*liët* b) 'cold' says Ma Juei-ch'en on Ode 202 phr. c.: "The Southern Mountain is cold". — Refuted in Gloss 627. c. = "The Southern Mountain (is rank-like, row-like:) has peak after peak".

1024. l ü (*liuk* a) 'green' Kt for k ü e (*kük* b) 'horn' says Cheng Hün on Li: Sang ta ki phr. c.: (The hairs and nails) "are stuffed in the corners" (of the coffin). — Reject. Tuan Yü-ts'ai on a preceding line d.: "For the inside of the coffin of a prince one uses red l ü" says that a. is a wrong char. for t i a o (*tiog* e), which Shuowen says means 'the lining of a coffin'. This is highly arbitrary, all the more since the word e. is known from no text. Now Cheng Hün under phr. c. says there existed a text variant f., and the l o u (*glu* g) 'small bamboo basket', though not attested in pre-Han texts, exists in Shuowen, in Fang yen, in Ki tsiu p'ien, and since this Li chapter is certainly not older than the 3rd c. B.C., it is quite conceivable that g. is the best reading, a. being a bad text variant. The l o u g. was then a small receptacle for the hairs and nails: c. = "They are stuffed in small baskets". Similarly phr. d.: "For (lining the coffin:) placing at the inner sides of the coffin of a prince one employed red small baskets" (for hairs and nails).

1020 a 呂 b 鑪 c 膚呂 d 鑪 鑪
 1021 a 閭 b 盧 c 辟閭 1022 a 葦 b 柳 c 葦翼 d 柳翼 e 縷翼 f 縷翼 g
 縷 h 蓋 1023 a 律 b 栗 c 南山律律 1024 a 絲 b 角 c 實於絲中 d
 君裏棺用朱絲 e 禘 f 實於簠中 g 簠

With a view to easy reference we give here a list of the title-words in "Loan Characters in Pre-Han Texts I, II".

哀 1	劍 38	至 100	摯 138	著 175	垂 213	汜 256	甫 296	軒 344
愛 2	詔 39	致 101	執 139	諸 179	極 214	范 257	輔 298	罕 345
安 3	趙 40	指 102	赤 140	褚 180	顛 216	方 258	簋 299	酋 346
按 4	朝 42	秩 103	斥 141	貯 181	準 217	枋 262	荆 300	涵 347
案 5	起 44	寔 104	侈 143	主 182	輶 218	防 263	尊 301	含 348
闇 6	者 45	肯 105	池 144	住 183	純 219	放 264	傅 302	蓄 349
傲 8	析 46	雉 107	醜 145	柱 184	淳 223	非 265	賦 306	好 357
焚 9	茗 50	祇 108	噍 146	注 185	醇 225	匪 268	附 307	耗 355
奧 10	謫 51	旨 110	蠟 147	屬 187	鵠 226	菲 270	衬 308	浩 356
札 11	珍 52	脂 111	濯 148	朱 189	純 227	腓 271	孚 309	號 357
蜡 12	衿 53	祇 112	擢 149	窠 190	中 228	飛 272	俘 311	衡 358
戲 13	臻 54	陟 114	琢 150	竹 191	鍾 229	廢 273	俘 312	戲 360
乍 14	振 55	臨 115	捉 151	築 192	腫 230	費 276	弗 313	穢 363
差 16	朕 61	直 116	胃 152	逐 193	終 231	頌 277	佛 314	嘻 364
察 17	諧 62	置 118	周 153	祝 195	崇 232	芬 278	拂 316	孝 365
柴 19	辰 63	植 119	賄 157	燭 198	充 233	紛 279	復 319	熙 366
展 20	陳 64	殖 121	藍 158	除 199	冲 235	忿 281	腹 320	嵩 367
燂 21	沈 66	械 122	舟 159	處 201	而 237	勢 282	伏 321	晞 368
斬 22	貞 70	哉 123	粥 160	倣 202	通 239	墳 284	服 323	壑 369
暫 23	正 74	職 124	離 161	樞 203	發 240	焚 285	負 327	汽 371
譖 24	烝 76	治 125	島 163	撰 204	伐 244	逢 286	苒 332	翕 372
湛 25	成 80	止 126	醜 164	饌 205	罰 247	封 288	福 333	夏 375
長 26	逞 83	志 128	醜 165	膊 206	灋 248	豐 289	富 336	遐 380
昌 27	乘 84	之 132	綢 168	轉 207	樊 249	不 290	害 337	瑕 381
常 28	承 85	治 133	愁 169	川 208	蕃 251	浮 291	孩 340	狎 382
叉 31	知 87	汁 135	抽 172	狀 209	幡 252	煇 292	煖 341	洽 383
聲 32	制 91	戢 136	妯 173	迨 210	凡 253	天 293	曠 342	向 384
招 35	質 92	執 137	勑 174	贅 212	犯 255	扶 294	扞 343	項 385

孝386	胡427	棠474	鉉509	鉅538	幾599	假642	見685	久721
效388	壺429	回475	眩510	幹539	機607	覓645	艱687	廕722
號389	弧430	虺476	穴511	乾560	璣608	賴646	監688	舊723
挾390	臙431	微477	學512	靡562	襪609	降647	減690	糾725
脅391	懽432	煇478	訓575	侃563	稽610	交650	遣691	樛729
閑392	忽433	誨479	熏516	堪564	几612	校652	虔692	公730
限393	殼434	悔481	薰571	飲565	棘613	菱653	擊693	亢731
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GLOSSES ON THE BOOK OF ODES
AND
GLOSSES ON THE BOOK OF DOKUMENTS
BY
BERNHARD KARLGREN

The former work consists of three papers from BMFEA vols. 14 (Kuo feng), 16 (Siao ya), 18 (Ta ya and Sung) joined into a complete volume (521 pages), the latter of two papers from BMFEA vols. 20 (Yao tien — Tsī ts'ai), 21 (Shao kao — Ts'in shī), likewise forming a complete volume (421 pages).

Taken together, these works contain 2120 glosses, some brief, some lengthy, on debatable words, phrases and passages in Shī and Shu; and, in connection with those, they contain notes on a great many pertinent texts in other pre-Han works. These glosses and notes represent an endeavour to revise, on various points, our interpretations of the Chinese classics and their contemporary texts and — in so far as they are convincing — they should contribute to a revision of our lexicography for Archaic Chinese. It is therefore essential to have a sufficiently detailed index to the said volumes (the references to them in *Grammate Serica Recensa* are much too restricted). Such an index is here, after a deplorably long delay, placed at the student's disposal.

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SELECTED EXAMPLES FROM THE JADE EXHIBITION AT STOCKHOLM, 1963; A COMPARATIVE STUDY

BY

DESMOND GURE

The Exhibition of Chinese Jades held by the Museum of Far Eastern Antiquities Stockholm, in the Summer of 1963 was the culmination of an idea formed by His Majesty The King of Sweden.

A few years before that Exhibition, His Majesty expressed to me the hope of encouraging, at some future time, an Exhibition in Stockholm which would both assist the study and demonstrate the development of jade style from between the beginning of the Han dynasty to the end of the Sung dynasty; that is to say, including those post-Han periods covering about a thousand years for which, for various reasons, there has been a paucity of scientifically excavated jade material up to the present time.

His Majesty, an archaeologist in his own right whose scholarship in Chinese Art generally and in early jades in particular is well known, has for many years been in touch with scholars and connoisseurs all over the world, a few of whom share with His Majesty a special interest in attempting to bring together, for the purpose of research, certain groups of jade objects which could have good reasons to be attributed to these intermediate periods.

In 1962, His Majesty informed me that it might be possible to hold an Exhibition on the occasion of the opening of the new Museum of Far Eastern Antiquities in Stockholm and I was asked whether, in the event of that possibility, I would co-operate actively in the project with His Majesty and Dr. Bo Gyllensvärd, Director of the Museum. I agreed with pleasure to place myself and my collection at His Majesty's disposal to the best of my ability.

In due course Dr. Gyllensvärd was good enough to make a special visit to London, where we discussed together in detail all the possible selections and attributions for objects which were to be loaned from various public and private sources outside Sweden. Shortly afterwards I paid a visit to Stockholm, where similar intensive discussions took place between His Majesty King Gustaf Adolf, Dr. Gyllensvärd and myself, working as a team. Dr. Jan Wirgin and other members of the Stockholm faculty joined the discussions at a special session for certain of the Stockholm loans, His Majesty acting as Chairman.

To coincide with the opening of the Exhibition a short catalogue, with tentative datings, was prepared by Dr. Gyllensvärd. Detailed descriptions were omitted at that stage, as the purpose of the Exhibition had yet to be fulfilled; all the jades and associated objects were to be subjected to further study during the whole period

of the Exhibition, during which comparisons were to be made and the results of further investigations noted.

I was invited to deliver an introductory lecture, in the auditorium of the National Museum, which was given and illustrated by slides on May 17th, 1963. Following that address and the opening of the display, Professor Bernhard Karlgren invited me to prepare a paper for the Bulletin of the Museum of Far Eastern Antiquities, broadly based on that lecture. This contribution is the result of that request.

A number of interesting objects seen in the Exhibition have had to be omitted here for reasons of space, or because photographs were not available or were unsuitable to demonstrate specific details clearly, jades being particularly difficult to photograph satisfactorily. This is regretted but unavoidable. A large proportion of the jades described here are from my collection. This, again, is unavoidable because these comprised a substantial part of the selections for the Exhibition and of my lecture, on which this paper is based. They have been studied over an extended period and bear attributions which are in accord with the views of many authorities who, on various occasions, were good enough to give their several opinions independently. To these scholars I take this opportunity, once more, of expressing my gratitude and appreciation for making it possible to arrive at more balanced conclusions than might otherwise have been the case.

Notwithstanding the regulations which did not allow the British Museum to lend abroad, it was hoped that the Parliamentary Bill enabling the Trustees to give permission in special circumstances would be passed in time for certain selections to go to Stockholm. Despite agreement in principle and the helpful assistance of Mr. Basil Gray, Keeper in the Department of Far Eastern Antiquities, the necessary formalities could not be completed in time. Instead, some of the intended selections have been illustrated here. Similar restrictions existed in the case of the Freer Gallery of Art, Washington, from which one item has also been reproduced by the courtesy of the Director, Mr. John Pope.

In my experience it is more satisfactory to discuss and compare the intimate qualities of early jades when they can be actually handled. However, to see jades behind glass, or reproduced on paper or film, are the next best means we have. Moreover, were it not for Exhibitions we should be denied the opportunity of making simultaneous comparisons which are often necessary in trying to find the answers to certain problems.

Just as many European and other paintings and sculpture of unknown provenance, and without identifying epigraphy, are attributed to definite periods, and even masters, so also with most early jades we have no epigraphy or other means of sure identification of origin. In such cases it is necessary to use the familiar method of comparison with analogues in other media which are more easily datable. Admittedly, the method is not perfect but in the circumstances it is the best available procedure at the present time. The alternative would be the negative attitude of making no attempt to record for the future the lines of research being followed to-day, an attitude which would itself be the negation of logic and of the scientific approach.

The method of analogy has been widely and successfully used for dating numerous pre-Han jades, as well as for many post-Han artifacts in other media.¹⁾ Although positive proof is absent in such cases — jade is by no means alone in this respect — there exists already above ground a sufficient number of post-Han jades for recording a logical, if tentative, sequence of stylistic tendencies in selected cases; nevertheless, as more archaeological evidence comes to light it may be necessary to move some attributions to a slightly earlier or later dating at some future time.

It may be asked how one is to distinguish between an ancient product and an archaizing work, or copy, of later period. Of course, there can be no ready-made formula which will answer this question satisfactorily for every work of art, not only jade, which does not have irrefutable proof of provenance. There is no space here to discuss at length the principles of art criticism and connoisseurship; however, these subjects are not unworthy of some attention since they are associated with, but not necessarily a concomitant of, scholarship. It may be necessary to assess not only the type of decoration and form, but the manner of execution, the fitness of the ornament for its background, the material and its quality, taking into account also many other possible stylistic and technical factors, and then to weigh all the evidence before arriving at a considered conclusion. This is well exemplified by Professor Karlgren in a critical analysis of an unusual bronze mirror in the Wessén collection, to decide whether it could be either an archaizing work or a contemporary product of the second century A.D. (*Miscellaneous Notes on some Bronzes*: B.M.F.E.A. No. 33). Notwithstanding the presence of epigraphy, the final decision depended on the evaluation of several factors, not the least important of which was an analysis of style and execution, leading to a very convincing Han attribution.

The suggestion has been made that the form and even the spirit of a jade animal is *more often than not* determined by the shape of the pebble and that a jade animal may remind one person of an early tomb figure and another of something seen in an 18th century painting.²⁾ Let us first consider the first premise, a suggestion postulated by the same scholar in 1948.³⁾ While it cannot be denied that many animal carvings are hard to date, this is not because of the originally peculiar shape of the pebble, but rather owing to the well-known fact that so many jades have been removed from the soil, or handed down as heirlooms, without recorded provenance, added to the equally well-known fact that Chinese artists generally tended to continue traditional forms and patterns through the centuries. A hypothetical pebble of given shape and quality worked by glyptic artists of from, say, Shang, Han and 18th century China, Aztec Mexico and Renaissance Europe would, nevertheless, show results different one from the other in spirit, in which the form of the original pebble would normally play only a limited part, namely the restriction of volume; in the case of the less early Chinese periods, fortuitous markings in the stone might

¹⁾ Sherman E. Lee, *Two Early Chinese Ivories*. *Artibus Asiae* vol. XVI, 4.

²⁾ S. Howard Hansford, *The Museum of Far Eastern Antiquities, Stockholm*. *Oriental Art*. vol. IX. No. 3., 1963, p. 159.

³⁾ *Exhibition of Chinese Jades*. Catalogue. The Oriental Ceramic Society. London. 1948. Introduction p. 4.

also be skilfully exploited by selective carving. However, the decision as to what species the animal is to be, must be decided in the mind of the carver or his patron, not by the stone, the shape of which will only indicate to him its suitability for portraying one of possibly several alternatives, whether quadruped, or bird, either in the round or in *alto-mezzo* or *basso-relievo*. Sometimes, as in the case of a specifically recorded pebble the unwanted outer portion would be removed altogether and only the nucleus used.⁴⁾ Furthermore, a patron may have required a prescribed image to be made of jade, either for religious or secular use; in such a case the order could be executed only if a pebble or boulder of suitable volume and quality could be selected for the purpose — in much the same way as a sculptor in stone or wood carefully selects material suitable for his predetermined task.

As to the observation that a given jade animal may remind one person of a Wei or T'ang tomb figure and another of a creature he has seen in an 18th century painting, one cannot, of course, prevent anyone from being 'reminded' of all manner of things; that depends on the viewer. However, fortuitous evocations alone are hardly a satisfactory basis for art criticism. Parallels and analogies, if they are not to be relegated to the level of intangibles such as reflections in limpid water, or a desert mirage, have to be based on a syncrisis of many considered factors, in which the process of reminiscence has been disciplined by judgement and sensibility. With certain exceptions such as, for instance, objects cast from impressions or moulds, an artist will usually incorporate quite unconsciously some quality, however minor, whether aesthetic or technical, which reveals or gives a clue to the artistic climate in which the product was made. Whether this is detected, or if detected how interpreted by a given observer, is another matter.

For example, in a recent publication illustrating a series of inlaid bronzes, notwithstanding the very close adherence to Late Chou and Han models in form and ornamentation in the examples attributed to the Sung period on stylistic grounds, every one reveals some stylistic quality, however subtle, which the author distinguishes from the ancient prototype; some of the examples having technical qualities of execution and composition which are considered as probably supporting evidence for dating.⁵⁾ In jade also, certain changes of form and ornamentation occur with the passage of centuries and, although it would be rash to assume that all jade carvings can be dated without the assistance of archaeological evidence, this does not mean that no jades are capable of being rationally attributed without such assistance. Although style is a very important criterion in the appreciation of all sculpture and of its chronological assessment when isolated items have been divorced from their surroundings without record, in the case of jade it is not the only criterion. Unlike metal or pottery jade cannot be cast or moulded, nor can it be artificially patinated easily and convincingly by chemicals. Thus many jades are, either individually, or by comparison with other jades, also susceptible of being judged by additional qualities, such as those of hue, finish, quality and execution, as well

⁴⁾ Michael Sullivan, *Excavation of the Royal Tomb of Wang Chien*. Transactions of the Oriental Ceramic Society. London. Vol. 23. 1947—8. p. 26.

⁵⁾ William Watson, *Chinese Art*. Office du Livre, Fribourg, 1963. Plates 39, 40, 41 and 43.

as by scientific investigation, such as diffraction radiology; in special instances⁶⁾ these applications may be necessary to supplement stylistic analysis of form and decoration.

Although I have tried to give an explanation of the underlying principles which have guided the selectors, it would be impossible to write a comprehensive rationale of differential attribution for every object selected for description here; to attempt to do so would prolong the length of this paper far beyond the space at my disposal. Some of the objects have received more detailed analyses in other monographs which I have referred to. As in the opinion of the selectors there were too few jades to form a separate stylistic group for the short Yüan period, I have followed the suggestion of making the Sung the terminal period for the various chronological groups under consideration. I use the term 'chronological groups' because, while these are equated to regnal periods or dynasties for the purpose of classification, it will be understood that some overlapping of style is inevitable at the end of one period and the beginning of another.

Occasionally a jade style of transition has been noted, as by Dr. Michael Sullivan in his description of the vigorously designed and finely executed white jade belt plaques, discovered in the tomb of Wang Chien, of which the carving was commenced in the year A.D. 915.⁷⁾ While such stylistic interpretation has, in that most important instance, the support of precise dating, until still more positive evidence of the same kind is available for certain of the other post-Han jades one can do no more than assign carefully considered provisional attributions for selected and studied examples.

In the course of time it is possible that more post-Han jade material may be archaeologically discovered which will provide research workers with a more precise picture of the stylistic sequence of development during the thousand years following the Han dynasty. For the present it is possible only to indicate the tendencies and to sketch the outlines for scholars to fill in, or modify, when relevant precisely datable jade material comes to light. It is scarcely necessary to add that, in the absence of evidence to the contrary, an isolated jade might be earlier in date than the necropolis in which it was discovered.

The clear reproduction of engraved jades on to plates usually presents a real technical challenge which one can only hope may be met and overcome here. To this end considerable time and patience has been expended in obtaining good photographs wherever possible. As the use of a magnifying glass is often desirable in examining even the original objects, the use of a lens may be found helpful in studying certain details in the illustrations.

⁶⁾ D. Gure, *Notes on the Identification of Jade*. Oriental Art. vol. III. No. 3., 1951.

⁷⁾ Michael Sullivan, *loc. cit.* p. 25.

PLATE 1.

1. SCABBARD BUCKLE. *Han*.

Light brown.

Length. $4\frac{1}{8}$ ins. Width $1\frac{5}{16}$ ins. Height $\frac{1}{2}$ in. (Cat. No. 40).

Towards the end of the Late Chou period and the beginning of the Han, the motive of the modelled spiral pattern began to be simplified by eliminating the technically difficult transition from relief to incision on every spiral. Instead, separate incised lines joined the rounded knobs to form various combinations or spiral patterns. This example demonstrates the decor of rows of knobs in which three out of every four which form a square are interlocked by incised lines. (Cf. A. Salmony, *Archaic Chinese Jades from the Sonnenschein Collection*. Chicago. 1952. Pl. CVII.2. "Han").

Museum of Far Eastern Antiquities, Stockholm.

2. SCABBARD BUCKLE. *3rd to 2nd Cent. B.C.*

Greyish-white with brown markings.

L. $3\frac{3}{4}$ ins. W. $1\frac{1}{16}$ ins. (Cat. No. 31).

Decorated in relief with a sinuous feline and a smaller one which is biting the tail of the larger one. The smaller animal emerges from the water or the ground. Bodies of both felines bear striations and paired curved lines at intervals. Cf. Pl. 7 (b).

Coll. Desmond Gure.

3. SCABBARD BUCKLE. *Han*.

Greyish-white, with traces of burial.

L. $5\frac{15}{16}$ ins. W. $1\frac{7}{16}$ ins. H. $\frac{9}{16}$ in. (Cat. No. 39).

The type of decoration derives from Late Chou and Early Han prototypes in which the mask-like face at the top has striated eyebrows, such as the Han example excavated by Professor Sekino in Korea in 1916 (illustrated by Professor Yetts in *The Burlington Magazine*. October 1926, p. 197. Pl. A., together with a reproduction of a drawing from the "*Archaeological Researches on the Ancient Lolang District*" by T. Sekino and others, 1925). Although the diamond-shaped motives filled by criss-cross hatching are in line with the earlier type, the absence of striations on the horn-like eyebrows may indicate a later variant.

Coll. His Majesty The King of Sweden.

4 a. b. PAIR OF FIGURES. *Han*.

White.

H. $2\frac{3}{4}$ ins. (Cat. No. 6, 7).

Stylized representation of the draped human figure simplified to the essentials, with considerable elegance and charm. The protruding parts formed by the sleeves have vertical holes. Notwithstanding the absence of surface decoration the effect is one of inner vitality and plastic rhythm.

Exhibited: (a) International Exhibition of Chinese Art, London. 1935—6. No. 559.

(b) Exhibition of Chinese Jades. O.C.S. London. 1948. No. 1.

Bibl.

(a) A. Salmony, *Carved Jade of Ancient China*. 1938. Pl. LXIX.1.2.

(b) L. Ashton and B. Gray, *Chinese Art*. London 1945. Pl. 18 b.

Coll. Mrs. Walter Sedgwick.

5 a. b. STANDING HUMAN FIGURE. *Han*.

Whitish yellow with red-brown clouding and brown spots.

H. $2\frac{1}{2}$ ins. (Cat. No. 1).

The bearded figure of a man is perforated perpendicularly from the head downwards, the perforation dividing into two and ending in each of the two long sleeves of the garment. At the back a short length of belt is formed by two horizontal incisions. As in fig. 4, this statuette in the round is rendered with simplicity and an economy of means. It conveys the essentials of the draped human figure, almost geometrically composed of cylindrical and pyramidal elements, subtly fused to form the essence of the man. The hands are only suggested, hidden under the wing-like sleeves; the cylindrical head is raised at the back to form the simplified head-dress of Han type. The striated beard is long and pointed, covering the triangular area on the chest. The type may represent a Taoist bearded recluse. Other simplified and stylized human forms are seen on certain excavated wooden figures from the preceding period. Han jade figures, similar to this one, are in the Sonnenschein Collection. (A. Salmony, *Archaic Chinese Jades*, Chicago. 1952. Pl. CIV. 1; 2; 3; 4). Han geometric stylization is seen also on cylindrical jade pigs with flattened bases. On such jades as these the rich geometric surface ornamentation of the Late Chou period has been replaced by a stylized sculptural treatment based on natural forms.

Bibl. Exhibition of Chinese Art. Berlin 1929. Cat. No. 228.

Coll. His Majesty The King of Sweden.

PLATE 2.

1. SCABBARD BUCKLE. *Han*.

Pale green with brown markings.

L. $2\frac{7}{8}$ ins. W. $1\frac{5}{16}$ in. (Cat. No. 34).

An attenuated feline in openwork relief, framed by a lightly incised rectangular border. The animal has a long crest dividing into two and a sweeping tail, also bifurcated. The head has two forward-pointing horns between which are four forward-curved lines, much worn away.

Coll. Desmond Gure.

2. BELT HOOK. *Early Han, or circa 4th—3rd Cent. B.C.*

Grey-green with brown areas of pitting due to burial.

L. $4\frac{1}{4}$ ins. W. $2\frac{1}{4}$ ins. Stud: $\frac{3}{4}$ in. \times $1\frac{11}{16}$ in. (Cat. No. 44).

The hook formed as a stylized dragon head, the shield a wide oval with a broad bevel at the end. The shield is decorated in relief with an animal, probably a deer, whose dissolved body is at the sides and above the head. The junction of shield and pole is decorated with a broad band in relief from which a segment of a circle, in relief, overlaps the shield. Rounded stud at the back. Although bronze examples are known there appears to be no other recorded jade example. This jade is larger than the bronze parallels listed below:—

- a) T. Nagahiro, *Die Agraffe und ihre Stellung in der Altchinesischen Kunstgeschichte*. Tōhō-Bunka-Kenkyūsyō. Kyoto. 1943. Pl. XXIX.
- b) M.F.E.A. Bulletin No. 10. Seligman and Beck, *Far Eastern Glass*. 1938. Pl. LVIII. Nos. 1 and 2.
- c) W. C. White, *Tombs of Old Lo-yang*. Shanghai 1934. P. 92. and Pl. LVIII.
- d) N. Palmgren, *Selected Chinese Antiquities from the Collection of Gustaf Adolf, Crown Prince of Sweden*. Stockholm. 1948. Pl. 30. No. 7. Ref. No. 1266 and fig. 158 a—b. pp. 54—55. "Han or earlier".
- e) S. H. Hansford, *The Seligman Collection of Oriental Art*. Vol. 1. London. 1957. Pl. XXV. A. 48 and p. 68. "Han or earlier".
- f) W. Watson, *China before the Han Dynasty*. London 1961. Pl. 68. "4th Century B.C." Musée Guimet.

Coll. Desmond Gure.

3. BELT HOOK; referred to in reference (e) above. *Han or earlier*.
Bronze with remains of gilding.
L. $3\frac{3}{8}$ ins.
Courtesy of The Arts Council, London.
4. SCABBARD CHAPE. *Circa 3rd Century B.C.*
Green and brown.
H. $1\frac{3}{4}$ ins. W. $2\frac{1}{2}$ ins. (Cat. No. 36).
A feline with contorted body is biting part of its divided tail.
Bibl. Exhibition of Chinese Art. Venice. 1954. No. 211.
From the Gure loan collection, Victoria and Albert Museum, London.

PLATE 3.

1 a. b. OPENWORK RING. *Han*.

Greenish-white with brown flecks.

L. $2\frac{7}{16}$ ins. W. $2\frac{1}{8}$ ins. (Cat. No. 25).

In the form of a coiled two-legged dragon with jutting out lower jaw, head crest and curled off-shoots from the body. Three rows of Han-type comb decoration on back of animal and various striations, indicating hair, on body and limbs. The under-surface is undecorated. Probably for setting into a bronze belt-hook, see fig. 2. The jutting-out mandible is to be seen on one of the dragons on the Barlow disc (Cat. No. 28) on Plate 5, seen again on a similar dragon on the reverse side (Salmony, *Carved Jade of Ancient China* 1938. Pl. LXX.1.); cf. also Pl. 8 (3).

Coll. Desmond Gure.

2. BELT HOOK. *Han*.

Gilt bronze with openwork ring of white jade and with an inlaid glass disc in the centre.

L. Bronze $3\frac{7}{10}$ ins. Jade $2\frac{1}{10}$ ins.

Eumo. 1936. 11-18-254.

The British Museum.

3. RAM'S HEAD. *Early Han, or earlier*.

Grey-green with brown pitting due to burial.

H. $1\frac{5}{16}$ ins. W. $1\frac{5}{16}$ ins. D. $1\frac{1}{8}$ ins. (Cat. No. 13).

In full round. Modelled horns and ears in relief. Eye-frames and mouth incised. Back convex and plain. Vertically perforated through centre for use as a bead or finial. (Cf. Salmony, *Archaic Chinese Jades from the Sonnenschein Collection*. 1952. Pl. CVI. Nos. 7, 8).

Coll. Desmond Gure.

4. BELT HOOK, IN THE FORM OF A GOOSE. *Early Han*.

Grey and black.

L. 2 ins. H. $1\frac{1}{8}$ ins. (Cat. No. 43).

The head incised to show the eyes, upturned beak and feathertufts in relief each side of the neck; otherwise plain. Bronze examples of this type have been attributed to Late Chou or Early Han. A smaller jade example from the D.Y. Wu collection illustrated by A. Salmony in *Carved Jade of Ancient China*. 1938. Pl. LIX.5.

Coll. Desmond Gure.

5. CLASP FOR A NECKLACE. *3rd Cent. B.C.*

Fawn with cream clouding.

H. $1\frac{1}{2}$ ins. W. $1\frac{1}{2}$ ins. T. $\frac{5}{16}$ in. (Cat. No. 45).

Concavo-convex with central perforation. The convex surface decorated with four petals arising from four double C-scrolls around the perforation. The concave side with a geometric linear pattern and a deep central recess to receive the knot. (Cf. *Archaeology in New China*, Academia Sinica. The Wen-Wu Press. Peking. 1962. Pl. XLVI. left).

Coll. Mrs. F. M. Bailey.

PLATE 4 (a. b.)

RING-DISC, "PI". Han.

Greyish-green with brown clouding.

H. 8 ins. Diam. of ring: $6\frac{1}{2}$ ins. Diam. of perforation $1\frac{1}{4}$ ins. (Cat. No. 23).

The circular disc is decorated with rows of plain raised knobs or "grain-pattern", typical for Han style, arranged in a hexagonal setting. The outer border is raised and sloping; the central perforation is bordered by a raised band. Two contorted *ch'ih* felines confront each other, their mouths supporting a spiral band decorated with a mesial incision, striations at the curled ends, and vertical twin lines in the middle. The curling head-crests are incised with forward-pointing curved lines and the bodies decorated with circles near the shoulders. Rows of comb-like hatchings, each row bordered by a single curved line, on the body near the hind legs. Curved double lines are incised at intervals on the twisted bodies and bordering the claws. The posterior borders of the legs are striated to represent hair, as are the upper edges of the hind legs near the flanks. The afore-mentioned motives are typical for certain jade feline animals of the Han period but all are not necessarily together, as here.

An inscription, said to refer to words of praise by the Emperor Ch'ien Lung, is engraved along the outer edge.

Bibl. A. Salmony, *Chinese Jade*. New York 1963. Pl. XXVII.

Coll. Mr. Ernest Erickson.

PLATE 5.

PERFORATED DISC. Han.

Greyish-white with brown markings.

H. $7\frac{3}{4}$ ins. Diam. $6\frac{1}{2}$ ins. (Cat. No. 28).

The disc is surmounted by a crested and winged feline in openwork relief, with elaborately branched tripartite tail. The animal is composed with a series of elaborate curves and flourishing spirals; the free-standing wing follows the curve of the neck. A series of circles are incised on neck and shoulder, in Han style. Scrolled bands support the feline in front and behind. The disc itself is divided into two zones bordered by three plain raised rings. Between the smallest inner ring and the middle one is an area of plain raised knobs, or "grain-pattern". The outer zone is decorated in relief principally with four writhing animals, three of which are dragon types and one a *ch'ih* type feline. Clockwise, in the position of "4 o'clock", may be seen a dragon head with protruding mandible showing rows of teeth and, at "7.30", a side view of a dragon head with protruding snout, a protuberance above the nose and with upper and lower fangs in profile from the open mouth, a prototype for the type continued into T'ang and 5-Dynasties (cf. Plate 27). In front of this dragon head may be seen a trefoil plant motive of Han type. The animals on the other side are similar, but not identical. The only photograph available does not show all details very clearly; some details of the not identical other side are shown in the book reference (a) below.

Bibl. (a) A. Salmony, *Carved Jade of Ancient China*. 1938. Pl. LXX.1.

(b) J.-P. Dubosc, *Exhibition of Chinese Art*. Venice. 1954. No. 221.

(c) M. Sullivan, *Chinese Ceramics, Bronzes and Jades*. Faber 1963. Pl. 155 (a).

Coll. Sir Alan and Lady Barlow.

PLATE 6.

PERFORATED DISC. *Han*.

Pale yellowish green with lighter and darker markings.

H. $6\frac{1}{4}$ ins. T. $5\frac{5}{16}$ in. (Cat. No. 110).

The disc is surmounted with the head of an elaborately crested bird, grasping the "sacred pearl" in its beak. Scrolled bands are placed in front and behind the head. The round disc is composed of one zone, bordered by two narrow bands which are decorated at spaced intervals with incised lines. On the neck of the bird is a striated comb pattern, bordered by a curved line. The circular zone is carved in relief with the bird's body at the top, a tiger on the right, a dragon on the left and a giant tortoise below; representatives of the cosmic order symbolizing the Four Quarters. The tiger has widely open jaws showing upper and lower fangs and teeth. Two circles decorate the cheek; five on the upper part of the rear leg. Paired wavy stripes are on the neck and side of the body. The winged dragon with scaly neck, beard, and horns on the head and nose, confronts the bird, separated from it by a raised "ball"; hatchings and circles decorate the body. The tortoise has a high carapace, seen on some Han tortoise seals, and has a long neck and legs; the shell is engraved with a series of nine pentagons, six having a rectangle in the centre. The posterior borders of the legs of all the animals are engraved, to a greater or lesser extent, with fur hatchings. All claws except those of the tortoise are set off by curved lines. The manner in which part of the body of the projecting animal is interrupted by the outer rim of a perforated disc, is seen also on a jade disc in the British Museum (Soame Jenyns, *Chinese Archaic Jades in the British Museum*. 1951. Pl. XVI).

The Victoria and Albert Museum, London.

PLATE 7 (a. b.)

COILED, TWO-LEGGED ANIMAL. 3rd to 2nd Century B.C.

Greenish-white with brown and black markings.

L. 4 ins. W. $2\frac{1}{4}$ ins. H. $1\frac{5}{16}$ ins. (Cat. No. 15).

The massive head is depicted with Han type forward-curving horns and modelled forehead, from which sweeps back a double crest. The crest bands arise from double curved lines, the inner ones being continued laterally to frame the crests which terminate in two spirals, striated at the tips; two pairs of comb-type hatching bordered by double lines are placed at intervals, transversely, on the crest bands. The deeply set eyes are surmounted by engraved eyebrows, ending in spirals. A pair of transverse lines bridge the nose which ends in dilated nostrils. The widely open squared-off mouth reveals fangs, rows of teeth and the tongue in relief. A wide and finely striated beard emerges under the lower jaw, ending spirally underneath. Parted groups of fine hair hang down like a mane from each side of the neck. The body, extending into two powerful spirals with an off-shoot from the larger spiral, twists and turns on itself rhythmically like the coils of a powerful reptile. The upper surface is decorated with a series of S-shaped^{a)} and tangented C-shaped spirals, as well as comb striations set off by double lines. The end of the larger coil is grooved similarly to certain Late Chou

^{a)} S-shaped spirals may be seen on Late Chou jades, incised, as in Salmony, *Archaic Chinese Jades in the Sonnenschein Collection*. 1952. Pl. LXXV.5; or in relief, as on the "tiger" plaque in the Seattle Art Museum. Salmony, *Carved Jade*. 1938. Pl. XLV.5. (exhibited at Philadelphia Museum 1962. Cat. No. 98, and illustrated on the hand-list cover). The pattern is seen also on Han impressed brick decoration (Liu-Chih-yüan, *The Art of Han Dynasty impressed bricks*, Classical Art Publishing House. Peking. 1958. Pl. 37. Excavated in 1955 in P'eng Hsien and now in Szechuan Provincial Museum).

bronze bridle fittings (one is in the British Museum). Hatched fur filaments are engraved on the posterior borders of the legs, the claws being set off from curved lines. The under-surface of the beast (fig. b) is ornamented with two rows of paired curved lines at intervals, framed by lateral lines and with a central dividing line between the rows. The native Chinese genius for animal sculpture is well exemplified in this small jade which emanates to high degree the power and ferocity depicted in some early Han fabulous monsters belonging to the spirit world of Han and earlier mythology. The unsurpassed technical mastery of the Late Chou glyptic artists was accompanied by careful attention to detail, such as perfectly executed framing lines, sometimes doubled, to such ornaments as comb-hatching, claws, and head-crests, not to mention the achievement of the modelled spiral as an all-over surface ornament in many cases. Some of this skilful linear style continued with little diminution into the beginning of the Han period — where the early form of incised delineation is still allied to complete mastery of the intractable material. Here the resulting sculpture in the round, while retaining the tendency to create forms in rhythmic openwork, formerly mostly executed on flat plaques, shows also the incipient block-like head form of certain Han animal sculpture, albeit on a smaller scale, which is continued with modifications into the Wei period.

The nephrite material is similar in colouring and patina to that on a jade belt-hook in the same collection and illustrated in T.O.C.S. vol. 33. 1961—2. (D. Gure, *Some Unusual Early Jades and their Dating*. Pl. 37.).

Bibl. D. Lion-Goldschmidt and J. C. Moreau-Gobard, *Chinese Art*. Fribourg and London. 1960. Pl. 79.

Coll. Desmond Gure.

PLATE 8.

1 a. b. BEAR. *Early Han.*

Greyish-white with black and slight brown markings.

L. 4 ins. H. $2\frac{3}{16}$ ins. (Cat. No. 14).

The animal is posed on two outstretched forelegs and a folded left hind leg with claws in profile; the right hind leg is lifted and flexed, with the claws strongly emphasized, scratching the ear. Fur filaments are engraved on the cheek, the ruff, the outside of the ears, the posterior borders of the legs and the tail. The roof of the head bears an anatomical fissure in the mid-line, difficult to see in the illustration. The open mouth reveals incisor and canine teeth and tongue, curled at the tip, all in modelled relief. The claws on the forefeet are delineated on the soles, the latter showing a Han style pattern of stems flanked by inrolled spirals (fig. b). The general effect is one of massive but alert naturalism.

The manner in which the ears are formed by spirals continued from the ruff is a typical Han convention seen on early Han bronzes, such as on the belt-hook in the British Museum (fig. 3). According to Mr. Peter Crowcroft, of the Department of Zoology, British Museum (Natural History) who kindly advised me in Feb. 1957, it seems certain that the species represented in this jade must be either the Himalayan bear or the Siberian brown bear, both species having a very mobile upper lip which the artist has captured in a turned-down position. A diminutive jade handle of 3rd—2nd Century B.C., in the British Museum (fig. 2) may also represent a stylized bear with a turned-down upper lip; it also has a mat of hair on the shoulder, a feature of the Asiatic species represented in fig. 1 (a) with its heavy build and framing ruff. Another representation of the protrusile lip feature in the bear seems to be depicted on a strange looking bear in one of the scenes in the *Ku K'ai-chih* scroll in the British Museum, in which a lady interposes herself between the Emperor and the threatening bear which has escaped during a hunt. The jade bear from the Oppenheim Collection (International Exhibition

of Chinese Art. London. 1935—6. No. 614) now in the British Museum, is posed similarly to this jade example, but differs from it in the lack of incised details on the ruff, as well as in having more simplified modelling, perhaps pointing to a somewhat later dating.

Bibl. A. Salmony, *Chinese Jade through the Wei Dynasty*. 1963. Pl. XXXIV. 2 a. b. *Coll. Desmond Gure*.

2. **HANDLE**; probably a stylized bear. *3rd—2nd Century B.C.*
Whitish-green jade.

H. $1\frac{5}{16}$ in. W. $\frac{5}{8}$ in. (B.M.-1945-10-17-24).

The back is incised with a pattern of addorsed and heart-shaped scrolls, paired circles, and rectangles containing oblique hatchings, symmetrically arranged.
The British Museum.

3. **BELT-HOOK**; **BRONZE**. *2nd or 1st Century B.C.*

L. $6\frac{1}{4}$ ins. (B.M. 1945-10-17-198).

This winged tiger of early Han period possesses some characteristics to be seen on certain Han jades already described, namely, the striated ruff continued as outward spirals to form ears, cf. Pl. 8 (1); transverse paired lines across the nose, cf. Pl. 7 a; jutting out lower jaw, cf. Pls. 3 (1 a) and 5; strongly emphasized articulated claws, Pl. 8 (1 a); well defined teeth and curled-up tongue in relief, cf. Pl. 7; and striations on the posterior borders of the limbs, a feature nearly always present on Han and Wei jade animals in the round, but not invariably so.

The British Museum.

PLATE 9.

- 1 a. b. **WINGED CHIMERA WITH ANTHROPOMORPHIC RIDER**. *2nd to 3rd Cent. A.D.*

Grey-green and taupe.

L. $5\frac{3}{4}$ ins. H. $3\frac{3}{8}$ ins. (Cat. No. 16).

The stalking feline has a protruding chest, curved neck and widely open mouth in roaring attitude, revealing incised teeth on both jaws. The upper lips are pouched. A striated beard emerges from the lower jaw, curled at the end meeting the chest. The two horns and eyebrows, in relief, are finely hatched. Striated cheek-wings sweep below the modelled ears. A hook-like lock of the mane, with fur incisions, protrudes from the back of the neck. The attenuated body carries three groups of flat pinions; on the shoulders, at the side and on the flanks; the shoulder wings curving back like tense springs. All wings bear rows of short incised hatchings. Twin striated off-shoots, projections from the body, emerge near the lower border of the left thigh. The chest has three rows of comb-like incisions, set off by curved lines. Double curved lines set off the claws, the foot pads being engraved with an elongated horseshoe pattern. The posterior borders of the legs bear fur markings. Fine hatchings and arrow-like markings cover the body in various places, to indicate fur and skin. Cf. Pl. 10 (1).

Forward movement is suggested by the right foreleg raised slightly off the ground and accentuated by the thrusting backwards of the powerful left hind leg. The long trifid tail, decorated with a median engraved line, is incised with rows of hatchings, a spiral at the end of the second branch, and pairs of curved lines at intervals flanking the median line on the second and third branches; the end of the tail loops backwards to rest on the outstretched hind leg.

The remarkable being riding on the back of the chimera like a jockey sits with knees fully flexed, grasping a tuft of hair of his mount with long outstretched arms, and

hands resembling U-loops. The attenuated arms and hands are engraved with lines following the outline of the limbs, the decoration being continued on to the sides of the body as wing-like embellishments which may perhaps just be discerned on the illustration (fig. 1 a). The head is simian, seemingly of the genus *Anthropomorpha*, or man-like apes. Strands of hair flow backwards from the head, ending in a point. Over the shoulders a wing-like cloak, also incised with lines, is caught up in the same streamlined movement. There is little doubt that the creature belongs to the metaphysical kingdom of Chinese mythology and spirits portrayed as riders elsewhere on certain other objects from the Han period, such as on Rear Stone Three of the *Wu Liang Tz'ü* shrine, datable to A.D. 147—180 (Edouard Chavannes, "*Mission Archéologique dans la Chine Septentrionale*. Vol. 1. Pl. LXVIII).

This object has been described and discussed in detail by the writer in T.O.C.S. Vol. 33, pp. 42 to 48. Pl. 38 a. b; where numerous analogies in bronze, painted lacquer, tomb tile decoration, pottery and jade have already been listed in text and footnotes; therefore, these will not be referred to again here. Instead, I select a Han pottery plaque (fig. 2) which, although not the closest parallel, clearly demonstrates the composition of a dragon being ridden by a winged spirit rider who is grasping a lock of hair from the dragon's neck. (Exhibited at the International Exhibition of Chinese Art. London. 1935—6. No. 529; Potter Palmer Collection, Chicago). The well-known jade chimera, exhibited in 1961—2 in the Chinese Art Treasures Exhibition in the United States (Skira, Switzerland, No. 132, p. 234), is considered in connection with the chimera on Pl. 13 (1).

Bibl. (a) D. Lion-Goldschmidt & J. C. Moreau-Gobard, *op. cit.* Colour Plate 66. (The colour reproduced is rather warmer than the jade. Also, the last sentence of the plate description would read more correctly with the added words "... and anthropomorphic rider").

(b) D. Gure, *Some Unusual Early Jades and their Dating*. T.O.C.S. Vol. 33.

(c) "The Connoisseur": May 1963, illustrated, p. 43.

Coll. *Desmond Gure*.

PLATE 10.

1. PLAQUE FRAGMENT. *Han*. (Seattle Museum attribution: — "*Late Chou or Early Han*").

Greyish-white.

L. $3\frac{11}{16}$ ins. W. $1\frac{11}{16}$ ins. T. $\frac{1}{16}$ in. (Cat. No. 58).

The anthropomorphic figure has a monkey-like face, but of somewhat different type to that on Pl. 9, having a closer facial resemblance to the genus *Cynomorpha*, or dog-like monkeys. As in the figure in Pl. 9. it has attenuated arms, fingers with separated thumb and a winged cloak at the shoulders, streamlined to a point. The side of the body of the larger animal, part of which is missing, is decorated with arrow-like markings.*) The simian figure has some affinities with the monkey-like figure on the side of a Han lacquer box, excavated in 1953 in Kuantung Province and dated to the first century A.D. (W. Watson, *Archaeology in China*. London. 1960. Pl. 116 a and p. 30), the latter also having a hairy shoulder-cape and a band around the waist. In all three examples the simian figure is associated with a feline type of animal; a tiger in the case of the lacquer. Both monkeys and tigers were mythological denizens of the Taoist spirit world.

*) If one may accept as correct the somewhat free line drawing of a Han jade plaque, illustrated by C. Trever in *Excavations in Northern Mongolia*. Leningrad 1932. p. 51. Fig. 2., a V-shaped arrow-like motive may be discerned on the bodies of each of the two dragons. The plaque is illustrated upside down.

Bibl. (a) Florence Waterbury, *Bird-Deities in China*. Artibus Asiae, Ascona. 1952. p. 112—3 and Pl. XXXI.B.

(b) D. Gure, *Some Unusual Early Jades and their Dating*, loc. cit. Pl. 39 b. *The Seattle Art Museum. Eugene Fuller Memorial Collection*.

2. Line Drawings of jades excavated from a Late Chou tomb in the Western Suburb of Loyang. The Nos. 1 and 3 delineate human figures riding animals; No. 3 with rider having knees fully flexed and sitting on the posterior part of the animal's back, similarly to the rider on Pl. 9. The mount of No. 1 shows no modelled legs. Courtesy of *Kaogu*. 1959. No. 12.

PLATE 11.

1. WINGED CHIMERA. BRONZE. *Late Han*.

L. 7 ins. H. $5\frac{1}{8}$ ins. (Cat. No. 178).

Striding movement; open mouth with tongue and canine teeth in relief; beard. The strongly coiled and tense shoulder wings, curving forwards, differ in style from those on most of the monumental stone chimeras of the Wei period. The Han-type face resembles that on a Han green-glazed pottery harnessed dog in the Victoria & Albert Museum; a less close type of Han ceramic head, but with closed mouth, is illustrated also in H.d'A. de Tizac, *Les Animaux dans L'Art Chinois*. Paris n.d. Pl. XXI. A. *Coll. Desmond Gure*.

2. WINGED QUADRUPED. *Late Han/Wei. circa 3rd to 4th cent. A.D.*

Yellowish green and taupe.

L. $2\frac{13}{16}$ ins. W. $1\frac{5}{16}$ ins. H. $1\frac{1}{16}$ ins. (Cat. No. 42).

The animal resembles a panda. The front legs are folded well underneath the body, as on certain Han pottery animals. The sides of the body decorated with two sets of double wings. The eyes are incised in the centre to show pupils. Claws are set off by double lines. The pads of the rear feet are horse-shoe shaped. Subtle undulation of spine leading to striated tail. Blunt muzzle. Modelled ears with incised C-scrolls.

Bibl. D. Gure, *Some Unusual Early Jades and their Dating*, loc. cit. Pl. 39 b.

Coll. Desmond Gure.

3. BIRD STAFF-FINIAL. *Late Han or early Wei*.

Light greyish-green, with black and brown markings.

L. $3\frac{1}{2}$ ins. H. $2\frac{1}{16}$ ins. W. $1\frac{3}{4}$ ins. (Cat. No. 46).

The pigeon is intricately decorated with incised feathers and two sets of four curved wings at the sides, bordered by five small circles in front and one under each set of curved wings, in Han technique. Eyes closely framed by raised circles. The prominent breast has three curved lines of hatchings. Incised C-scrolls on the back and under the tail. The base has a large circular depression bordered by a thick bevelled rim in which there is a notched cut-out. Some decomposition on the beak and rim. For a Han bronze example and literary allusions, see Perceval Yetts, *The Cull Chinese Bronzes*. London 1939. No. 24. Pl. XXVII and pp. 105—112.

Coll. Desmond Gure.

PLATE 12.

1. PLAQUE IN THE FORM OF A FEMALE DANCER. *3rd to 2nd Century B.C.*

Pale Green and cream.

H. $2\frac{1}{2}$ ins. W. $1\frac{1}{4}$ ins. T. $\frac{1}{8}$ in. (Cat. No. 52).

Carved in openwork. One long sleeve swings over the head and two spiral bands hang below the other sleeve. The subtle concave modelling of the spiral bands and long

sleeve and the striations of hair and belt are in line with Late Chou. On the other hand, some incised details are characteristic of Han style, such as the face, the circles on the upper part of the robe, the folds of the skirt and rows of hatchings on the skirt front. Perforation between coiffure and sleeve. Reported to have been found at Tsing Kiang, Anhui Province, together with an arched jade coiffure slide and pin in the same collection (*vide* Salmony, *op. cit.* 1963. Pl. XXX.3). Both sides of the plaque are carved identically.

Mr. Orvar Karlbeck, writing to me in 1957, considered that certain incised elements on the robe resembled those on some artifacts found in the same area, which were of the Ch'in dynasty, and that this jade could belong to the same period. Two Han jade plaques of dancers, of similar silhouette but stiffer in style, are illustrated in *Wen Wu*. Nov. 8th, 1959. p. 33.

Bibl. Salmony, *Chinese Jade through the Wei Dynasty*. 1963. Pl. XXXV.1.

Cf. (a) Ferguson: *Outlines of Chinese Art*. 1918, p. 68.

(b) Salmony: *Arden Catalogue*. N.Y. 1939. No. 157. ("Han") and the same jade in Loo: *An Exhibition of Chinese Jades*. Palm Beach. 1950. Pl. XLVIII.5. ("Eastern Chou").

Gure Loan Collection, Victoria and Albert Museum.

2 a. b. HUMAN FIGURE IN THE ROUND. *Late Han or Wei.*

Greyish green with brown markings.

H. $2\frac{1}{16}$ ins. W. $1\frac{3}{16}$ ins. T. $\frac{1}{2}$ in. (Cat. No. 5).

Posed in sideways movement. The man, wearing a pointed head-gear, is depicted with both sleeves swung to one side of the body, which is decorated with modelled scrolls including a heart-shaped one on the back and a similar one on the chest. The textile pattern of the garment and sleeves are indicated by a diamond-shaped design with central hatching¹⁰); the flowing sides of the clothing in openwork, with spiral ends. The figure is perforated vertically from top to bottom; and a small perforation near the right foot. The slight resemblance to a *lokapāla* is superficial¹¹), the facial modelling and the surface ornamentation pointing to an earlier representation. The heartshaped lily pattern on back and chest is seen on the chest of a Late Chou jade kneeling man (Salmony, *Carved Jade*. 1938. Pl. LIII.1.)

Coll. Desmond Gure.

3 a. b. TUBULAR HANDLE. *Early Han.*

Green with brown markings.

H. 3 ins. W. $1\frac{1}{2}$ ins. (Cat. No. 30).

The tube is irregularly shaped, to facilitate the grip of the hand. Both openings bordered by modelled "rope pattern". A pair of agitated *ch'ih*, in high relief, emerge and submerge from the surface, which is decorated with a ground of widely spaced tangent C-spiral combinations.

Bibl. A. Salmony, *Chinese Jade through the Wei Dynasty*. 1963. Pl. XXX.2.

Gure Loan Collection, Victoria and Albert Museum.

4 a. b. SEAL, WITH A SITTING BIRD. *Wei.*

Reddish-brown with greenish-white clouding.

H. $1\frac{1}{16}$ ins. W. $1\frac{1}{16} \times 1\frac{3}{16}$ ins. (Cat. No. 63.)

¹⁰) A similar all-over lozenge-shaped pattern is found on actual Han textiles; *vide* C. Trever. *loc. cit.* Pls. 5 and 19 (2).

¹¹) For example, both the pointed cap with stitched border and also large ear-flaps on the head-gear were used in Han times and have been found at Noin-Ula. (Trever. *loc. cit.* Pl. 23.1 and 4).

The block-like bird has strongly modelled shoulder wings of spiral form, the other wings being incised with oblique hatchings. Large eyes surmount a sharply pointed curved beak. Striated neck feathers, ending in a point, are separated from the smooth head by twin incised lines, while two curved incisions border the upper part of the fan-shaped tail. The broad breast bears a shallow circular depression each side of the mid-line, below which is a steep semilunar groove. The seal is not engraved.

Coll. His Majesty The King of Sweden.

5. BIRD. *Late Han/Wei.*

Greyish-white with brown markings.

H. $1\frac{1}{2}$ ins. (Cat. No. 48.)

The right wing bears a triple spiral decor and the left wing a double C-scroll. Hatchings on the wings and on the back of the body. There is a perforation between the feet.

Coll. Mrs. M. Bailey.

PLATE 13.

1. CHIMERA. *Early Wei. 4th—5th Century A.D.*

Grey-green with brown markings.

L. $3\frac{1}{2}$ ins. H. $1\frac{15}{16}$ in. W. $1\frac{1}{8}$ ins. (Cat. No. 74.)

With left foot slightly forward the beast is alert and moving slowly. The open mouth reveals strong teeth. A pronounced raised and undercut ridge, divided in the middle and striated at the edge, separates the eyes from the nose. The eyebrows are in high relief, the hairs indicated by modelled twisted grooves. From the top of the head, twin horns curve backwards crossed by short transverse paired lines. Each side of the head has modelled ears, three engraved circles in triangular setting, and a cheek-wing or hair-tuft.

The sides of the body have sets of three parallel hooked wings, all hatched. A feather-scale pattern is present on the shoulders and near the flanks, enclosed by large inrolled C-spirals. On the back are four slightly stepped ridges of comb-like hatching. The upper part of the bifurcated tail is engraved with a double chevron, leading to an engraved median line stopping before the modelled spirals at the tail-ends. A striated beard joins the lower jaw to the chest, which is strongly grooved transversely. The latter is typical for certain types of monumental stone chimeras of the Wei period.¹²⁾ Another jade Wei bearded chimera formerly in the Chinese Imperial Collection, but of different proportions, is stylistically analogous, particularly as regards the form of the head.¹³⁾

Bibl. A. Salmony. *Chinese Jade through the Wei Dynasty*. 1963. Pl. XLII.3. (misprinted as No. "2" on the plate).

Coll. Desmond Gure.

2. LION, OR CHIMERA. *Wei.*

Light grey with tan clouding.

L. $2\frac{7}{8}$ ins. (Cat. No. 65.)

The animal is depicted with open mouth and modelled canine teeth. The protruding chest is grooved horizontally. Shoulders and flanks are engraved with incised spirals,

¹²⁾ Osvald Sirén, *Kinas Konst under Tre Årtusenden*. Stockholm. 1942. Vol. 1. Figs. 192, 193.

¹³⁾ Illustrated in *Chinese Art Treasures* (exhibited in the U.S.A. 1961—2). Skira. 1961. Pl. 132. Previously exhibited in the London Exhibition 1935—6. Cat. No. 2803, when it was called "T'ang".

similarly to fig. 1, but without the feather-scales. The back is decorated with three rows of comb-hatching, and other striations decorate the end of the sweeping tail divided by a median line. The eyebrows are smooth.

Coll. Mr. Wilfrid Fleisher.

3 a. b. RECUMBENT FELINE. *Late Wei.*

Yellowish grey-green, with darker markings.

L. $2\frac{7}{16}$ ins. H. $\frac{3}{4}$ in. (Exhibition No. 78 a.)

The body of the animal is turned round with the head resting on the right hind leg and tail. The spinal column is suggested by the slight undulations on the back. Strongly modelled eyes, incised to show the pupils, are framed in an almost triangular setting and are surmounted by curved eyebrows in low modelled relief. A nasal ridge leads to the prominent nostrils formed as wide inrolled spirals. The ears in high relief sweep backwards in a balanced harmony of line with the eyebrows, the outer borders of the eye-frames and the three tufts of hair flowing backwards. The spirals flanking the pointed and bushy tail form a compositional clockwise link between the head and the curved spine, the combined effect being one of intense alertness and animal vitality. The claws and limbs are in modelled relief, flattened underneath, the pads of the feet being incised with short curved lines. The jade shows some areas of burial decomposition.

Coll. His Majesty The King of Sweden.

4. WINGED QUADRUPED. *3rd to 4th Century A.D.*

Greenish-grey with black and brown markings.

L. $2\frac{15}{16}$ ins. H. $1\frac{1}{8}$ ins. (Cat. No. 77.)

The open mouth contains a wide curled-up tongue in modelled relief. A ruff from the lower jaw terminates at the middle of the ears. Striated hairs, in three groups, flow from the back of the head to the neck. Flame-like wings in relief over the front and rear limbs. Bifid tail, with double crossing lines on each division. The claws are modelled. The spine is emphasized by separate circular button-like relief modelling. As the ruff and the ears are not one continuous unit as in the case of the bear on Plate 8 (1 a, b), which is of similar but not identical material, it is tempting to consider this as a pointer to a slightly later or transitional dating, as is also the absence of striations on the back edges of the limbs. However, a pottery "winged feline" exhibited in "Arts of the Chou Dynasty", Stanford, 1958. Cat. No. 182, appears to have a similarly separated ruff and ears. Also, similar spaced button-like knobs on the spine are depicted in "Sekai Toji Zenshu" 1955. Vol. 8. Pl. 104 on a Han pottery animal, of which similar examples are known.

Coll. Desmond Gure.

PLATE 14.

a. b. c. CONTAINER IN THE FORM OF A BIRD. *Wei.*

Pale greyish-green, with traces of burial.

L. $3\frac{3}{8}$ ins. H. $1\frac{9}{16}$ ins. W. $1\frac{5}{8}$ ins. (Cat. No. 66.)

The thick head has a long divided crest, in openwork relief, curling round to touch a raised circular rim on the back which borders the opening into the body. The turned-down beak is short and massive. Oval eye-frames are pointed at the outer canthus, following the shape of the modelled eyes. Striated cheek-wings are decorated with four lightly engraved circles, a motive seen in this position on some jade quadrupeds of Han and Wei periods, cf. Pls. 6, on the tiger; 13 (1); and 15 (a). The body is decorated with overlapping scales, bordered in front by a narrow curved band and behind

by a set of six hooked wings with terminal hatchings; posterior to the latter are six long feather bands, cut off sharply at the tips. Another feather band emerges below, to curve downwards and forwards under the body; yet another, striated at the tip, sweeps back towards the tail and curls forward at the end. The breast is embellished with a curved feather in low relief, having terminal hatchings, and with a series of smaller incised feather patterns, widely spaced. On the back, above the fan-shaped tail, a small perforated projecting band served as a means of attachment for a cover.

The under surface is engraved with two transverse pairs of curved lines, one pair flanked by the legs and four-clawed feet in bold relief, the other pair of lines being flanked by the single wings in relief, extending from the sides of the body. Engraved lines delineate the tail feathers, which form overlapping curved bands on the upper surface. The suggestion has been made that the bird may represent a phoenix, but whether or not the species is based on a natural or supernatural prototype there can be no doubt that this early jade was made by a master.

Bibl. A. Salmony, *Chinese Jade through the Wei Dynasty*, 1963. Pl. XLI, where the author compares the sharply cut-off tips of the long feather bands of the bird with a formation present also on Wei stone lions, referring to O. Sirén, *Chinese Sculpture*. Vol. II, p. 9.

Coll. His Majesty The King of Sweden.

PLATE 15.

a. b. WINGED LION. 2nd—4th Cent. A.D.

Whitish-green with brown and white markings.

L. $3\frac{3}{8}$ ins. H. $1\frac{15}{16}$ ins. W. $1\frac{15}{16}$ ins. (Cat. No. 73.)

The exceptionally massive and powerful neck, contrasting with the supple back, seems to form a single unit with the body and the open jaws, in the manner of certain monumental stone guardian lions of the first to third centuries A.D.¹⁴) The squared-off mouth is open, with teeth exposed. Cheek-wings incised with four circles, grouped in squares, curve upwards from the lower jaw and are engraved with framing lines and hatchings. Two chevrons decorate the top of the nose. Between the striated eyebrows, formed like the horns of earlier animals and masks, a central horn in relief with two chevrons and a median line, terminates in a spiral. The shoulders have overlapping scales and the posterior borders of all limbs are striated. The left wing, in modelled relief and with framing lines and striated tip, curves upwards; the right wing rises above the spine and then curves downwards. The feet, with three claws, have horse-shoe shaped pads. Engraved lines frame the tail which is stepped in two layers ending in a striated curl on each layer. The under surface of the tail is on one level, engraved with three equidistant curved longitudinal lines, and hatched at the tip.

An inscription, incised on the under surface, was formerly thought by the late Professor Salmony to be a later addition. However, Miss Hsio-Yen Shih of the Far Eastern Department of the Royal Ontario Museum, University of Toronto, kindly examined this jade and the inscription more recently and has read the characters which, translated, read "*Chi Yang*" (Good Fortune)". In the opinion of Miss Shih, this type of good luck wish is very common in Han funerary art but less so in the Wei dynasty when Buddhism became a major force. The form of the script is of the *Li Kai* which did not come into use until the Han dynasty. In Miss Shih's view 'it also precludes the possibility that the script is intentionally archaized, since an eclectic artist would have preferred to use a more ancient script form.'

¹⁴) Osvald Sirén, *Indian and Other Influences in Chinese Sculpture*. The India Society 1938. P. 16 and Pl. 1. Figs. 2, 3 and 4.

'There is nothing about the manner of writing to differentiate Han from Wei' but, Miss Shih considers, her 'general feeling would be that such an inscription would be more likely from the second to the fourth century A.D. rather than the fifth century or later'.¹⁵⁾

Bibl. A. Salmony, *Chinese Jade through the Wei Dynasty*. 1963. Pl. XLII.2 (misprinted on the Plate as No. "3").

Coll. Desmond Gure.

PLATE 16.

1. WINGED RAM. POTTERY. *Late Han.*

Brown glaze, finely crazed under magnification. Even colour, slightly darker on under-side of animal and over the cup, which is of "eared" type.

L. $4\frac{1}{8}$ ins. H. $3\frac{1}{2}$ ins. W. $1\frac{5}{8}$ ins. (Cat. No. 176.)

A raised cylindrical projection on the back, leading to hollow body and perforation in the chest, opposite the cup, which protrudes in front. Upward-curved striated shoulder wing, each side. The left shoulder with arrow pattern pointing upwards, the one on the right shoulder pointing downwards. A 6-petal motive is on each side of the neck and a similar 4-petal ornament on each buttock.

Bibl. D. Gure, *An Early Jade Animal Vessel and Some Parallels*. T.O.C.S. Vol. 31. 1959. Pl. 25 a.

Coll. Desmond Gure.

2. ANIMAL WITH CUP. *Syrian. 9th—8th Century B.C.*

Greenish black steatite.

L. $5\frac{1}{2}$ ins.

A perforated stopper for a vessel, which could be used as a cup to hold the liquid poured through. The band bordering the edge is decorated with alternating groups of slanting lines; the underneath with a stylized floral pattern. The fur of the lion is depicted by a scale pattern representing tufts. Although it is impossible to be certain, it may be that some of the Chinese animal-and-cup conceptions could have had their origin from earlier Syro-Hittite prototypes, such as this example.

Bibl. R. D. Barnett and D. J. Wiseman, *Fifty Masterpieces of Ancient Near Eastern Art*. London. 1960. Pl. 27, p. 59.

The British Museum.

3. BRUSH WASHER OF TOAD FORM. *Yüeh ware. 3rd—4th Century A.D.*

Pottery.

L. $5\frac{9}{16}$ ins. H. $3\frac{3}{4}$ ins. (Cat. No. 47.)

Cylindrical projection on the back leading to hollow body and perforation in the mouth, to which a flanged "eared" cup is held by the fore-limbs. Floral rosettes in raised relief on the back.

Bibl. (a) A. D. Brankston, *Burlington Magazine*. Dec. 1938. Pl. I.E.

(b) O. C. S. Exhibition, *Pre-T'ang Wares*. London. 1953. No. 76.

(c) D. Gure, *loc. cit.*, T.O.C.S. Vol. 31. Pl. 26 b.

Coll. Mrs. Walter Sedgwick.

¹⁵⁾ Information which Miss Shih was good enough to supply verbally was confirmed in a communication on Dec. 10th, 1962.

PLATE 17.

1 a. b. WINGED CHIMERA. BRONZE. *Wei*.

L. $6\frac{1}{4}$ ins. H. $2\frac{3}{4}$ ins. W. $3\frac{1}{4}$ ins. (Cat. No. 177.)

A raised cylindrical projection on the back, surrounded by a dentate pattern in low relief obscured by patina (fig. 1 b), leads to the hollow body and a perforation in the mouth which holds the oval cup. The combination of scrolling feather- and wing-patterns, eyebrows and horns, bordered by the striated mouth-band in front and the tail scrolls behind, form a series of curves and counter-curves in a manner typical of certain stone chimeras of the 3rd to 6th centuries A.D. The under surface of the throat is decorated with a striated and bifurcated beard in the same position as on the bronze animal on fig. 2 (b). Between the hind legs are incised two joined U-loops, the convex parts pointing forward, as a horizontal "B".

This bronze resembles a similar one in the collection of the Ch'ien Lung Emperor and reproduced in his catalogue, *Hsi Ch'ing Ku Chin*, together with two other cup-holding animals, all three being there attributed to the Han period (the stylized line-drawings reproduced by Omura Segai: *Shina Bijutsu shi Chōso hen*. Tokyo, 1920. Vol. 1, figs. 1, 3, 4). Other examples, which I have examined, are clearly archaistic copies from Sung or Ming times and differ stylistically from the early type. When Mr. Orvar Karlbeck handled the bronze shown on Pl. 17 (1), at my home in 1957, he told me that the general technique and patina gave him an impression similar to certain typically Han bronzes he had found in China. However, while there is little to differentiate between such animal bronzes which could be either Late Han or Wei on general or technical grounds, both this bronze animal-vessel and the jade counter-part (Pl. 18) are, from the point of view of style and ornamentation, more certainly from the Wei period to which they have been attributed.

Bibl. D. Gure, T.O.C.S. *loc. cit.* Vol. 31. Pl. 26 a.

Coll. Desmond Gure.

2 a. b. WINGED ANIMAL. GILT BRONZE. *Han/Wei*.

L. $3\frac{3}{4}$ ins. H. $1\frac{5}{8}$ ins. (Cat. No. 49.)

The alert animal is in slow, or arrested, movement, with one front foot slightly in front of the other. Cf. Pl. 13 (1), (2); and Pl. 15 (a). The horn-like eyebrows, the spiralled horn — in this case divided at the tip — and the chevrons on the horn and the top of the nose, are all present on the jade Winged Lion on Pl. 15.

Bibl. S. Genyns and W. Watson: *Chinese Art*. Oldbourne Press and Office du Livre. 1963. Pl. 61.

Coll. Mrs. Walter Sedgwick.

3. WINGED ANIMAL. BRONZE. *Bactrian. Circa 4th Century B.C.*

H. $9\frac{13}{16}$ ins.

Said to have been found in Afghanistan, near the river Helmund (from the "Oxus Treasure"). Although certain fantastic winged tigers reached China by Late Chou times, as is known from numerous jades dating from that period and certain forms of this Late Chou repertory must have been carried on, or resuscitated through Han to Wei, other forms of Chinese fantastic winged quadrupeds probably reached China much later, in the late Han and Wei periods. These creatures, which seem to have originated much earlier in Assyria and Babylonia, underwent various transformations along a route which, over the centuries, passed through Bactria and Parthia through Northern India before reaching China; Professor Sirén has called this the Southern current.¹⁶⁾

¹⁶⁾ (a) Burlington Magazine Monograph. *Sculpture*. Batsford 1925. p. 49 and (b) Note 14., *loc. cit.* pp. 18, 19.

The Northern current, said to originate in Hittite art and perhaps from the shores of the Caspian Sea, passed through West Siberia and Mongolia through the northern part of the Gobi desert and thence into China, incorporating artistic conceptions and traditions which were continued in Sarmatian art. However, according to Rudenko the addition of horns to both gryphons and lions originated in Persia, the gryphons dating back to the 5th century B.C. and the lions to the 5th to the 4th centuries B.C.¹⁷⁾.

This bronze animal is an interesting example of the Bactrian link in Western influence.

Bibl. (a) O. M. Dalton, *The Treasure of The Oxus*. London. 1926. No. 194. Pl. XXV.

(b) O. Sirén, *Studies in Chinese Art and Some Indian Influences*. 1938. Pl. III. Fig. 11, dated "fourth to second century B.C."

(c) R. D. Barnett and D. J. Wiseman, *op. cit.* Pl. 31, p. 66.

The British Museum.

PLATE 18.

a. b. ANIMAL-VESSEL HOLDING AN "EARED" CUP. *Wei*.

Greyish-green with brown markings.

L. $6\frac{1}{2}$ ins. W. 3 ins. H. $2\frac{1}{4}$ ins. (Cat. No. 72).

The animal is striding, propelled forward by the left hind leg. The powerful neck is carried forward into the jaws, between which the creature holds one flange of an "eared" vessel (*pei*), of Han and Wei type, which dips down slightly as if from its own weight. A plain cylindrical projection with modelled lip leads to the hollow body, which is connected to the cup through a round orifice in the mouth; the latter is incised with lines to represent the teeth. The head is feline in character with wide curved striated eyebrows, down-turned striated cheek-wings, two curved horns which flank twin median bands, and tubular ears similar to those on Late Chou and Han animals. Viewed from the front, the nose and nostrils form a kind of "fleur-de-lis" pattern, each nostril having a blind perforation. The upper lip is "pouched" on each side. On the back a band of striated hair-curls ends in pointed tufts at the junction of the divided tail, spirally tipped. The top of the nose is engraved with a transverse curved line.

An unusual but important motive of ornament is a lightly incised trefoil pattern on each buttock; the left one being more clearly defined (fig. a). This floral decoration of the body may be compared with a similar stylistic tendency on the pottery ram, Pl. 16 (1) and also, less closely, with the Yüeh pottery animal-vessel with cylindrical opening and *pei* cup. A close parallel to the trefoil motive on the jade is present also on the shoulder of a magnificent horned and winged dragon on the side of a stone sarcophagus at Lu Shan. Sikiang, datable to A.D. 212.¹⁸⁾ The sides of the body of the jade animal are ornamented with a particularly elaborate and curvilinear series of striated wings and overlapping scales, the tips of the long cheek wings and the main body wings having strongly spiralled ends, similar to those on certain gold animal ornaments from Western Siberia, formerly in the collection of Peter the Great.¹⁹⁾ On the under surface are incised two joined U-loops, horizontally, between the hind legs, as on the bronze counterpart (Pl. 17); the outline of a beard, curving to one side, is lightly incised under the throat.

¹⁷⁾ S. J. Rudenko, *The Mythological Eagle, The Gryphon, The Winged Lion and The Wolf, in the Art of the Northern Nomads*, *Artibus Asiae*. Vol. XXI.2. 1959.

¹⁸⁾ R. C. Rudolph and Wen Yu, *Han Tomb Art of West China*. University of California Press, 1951. Pl. 73; also, W. W. Willetts, *Chinese Art*. Penguin Books Ltd. 1958. Fig. 45. See also this Article Pl. 28 fig. 1.

¹⁹⁾ A. Salmony, *Sarmatian Gold Collected by Peter the Great*. *Gazette des Beaux Arts*, 1947—50. S. J. Rudenko also refers to the style of these objects, vide Note 17 above.

Bibl. (a) D. Gure, T.O.C.S. *loc. cit.* Vol. 31. Pl. 27; where the curls of hair along the back and other features are compared with those on a winged and horned animal on a bronze mirror of 2nd to 4th century A.D.

(b) A. Salmony, *Chinese Jade Through the Wei Dynasty*. 1963. Pl. XLII.1. and p. 248.

Coll. Desmond Gure.

PLATE 19.

1. VESSEL, WITH TALL FLARING NECK AND FLUTED BODY. 4th–6th Cent. A.D.

Taupe and green, with white clouding.

H. 3 ins. (without neck $1\frac{5}{16}$ in.) (Cat. No. 78.)

The exaggerated long neck, slightly flattened and spreading out towards the lip, is abruptly articulated with a short fluted body. The neck has the unusual decoration of two raised horizontal ribs near the lower part, and one line of ribbing at the lip. This unusual treatment may be compared with that of the glass vessels on figs. 2 and 3. The abrupt articulation of neck and body in the manner of the jade is most frequently met with in T'ang vessels where the forms tend towards a combination of separate articulating units. Although we know that glass was made in China since the Late Chou period, the Annals of the Wei Dynasty tell us that the art of making glass vessels was introduced into China by travellers from the West by the fifth century A.D., thus confirming western influence in that period.²⁰) This small jade vessel demonstrates this influence. The shape is certainly not of Chinese origin, but its counterpart may be found in glass productions of the Near East and of the Roman Orient dating from the third to fifth centuries A.D., from which the jade vessel appears to have been inspired. The base of the vessel is very shallow. The wide orifice at the lip narrows rapidly to a small circular opening, leading to the hollow body packed hard with a solidified amber-coloured material. The contents of the vessel have been analysed by Dr. Werner, of the Research Laboratory, British Museum (Report Aug. 1960) and found to consist of a true vegetable gum, probably gum arabic. Dr. Werner considers that the material must originally have been inserted in a mobile form, such as a powder, which was slowly transformed into a solidified mass as a result of long burial. The purpose to which this material was put when stored in the bottle cannot be determined with certainty, but pure vegetable gum was employed as a medium in painting, to bind colours to the surface to be painted; it is said to have been used as a medium by the Egyptians and to have formed a very durable film for the attaching of the pigments to paper.²¹)

Bibl. D. Gure, *Some Unusual Early Jades and their Dating*. *loc. cit.* Pl. 40.

Coll. Desmond Gure.

2. TALL-NECKED GLASS FLASK. *Near Eastern*. 3rd Cent. A.D.

Courtesy of Messrs. Sotheby, London.

3. TALL-NECKED GLASS VESSEL. From the rock-cut tomb of El-Ish, Palestine. 4th–5th Cent. A.D.

Reproduced on Plate 61 in *Ancient Glass*, by Frederick Neuburg. Barrie and Rockliff, London 1962. (Reproduced from the Quarterly of the Department of Antiquities in Palestine, Vol. VIII, 1939. Pl. XXXIII).

Courtesy of Messrs. Barrie and Rockliff.

²⁰) C. G. Seligman and H. C. Beck, *Far Eastern Glass: Some Western Origins*. B.M.F.E.A., No. 10, Stockholm, 1938, p. 15.

²¹) A. P. Laurie, *The Painters Methods and Materials*. Seeley, Service & Co. London, 1930. p. 172.

PLATE 20.

1 a. b. BIRD RESEMBLING A SWIFT; HEAD-DRESS ORNAMENT. *Wei/T'ang*.

White with fawn markings.

L. 3 ins. W. $1\frac{13}{16}$ ins. H. $\frac{13}{16}$ in. (Cat. No. 75).

Two rows of comb-like hatchings on the breast and other rows of hatching on both wings, at various angles, near neck and chest. The bird, with folded wings, holds a spray of foliage in its beak. Double oblique perforation on the underside, for attachment. Central coiffure ornaments are seen on Bodhisattvas in the Yün-kang caves; also as birds on T'ang pottery figures.²²⁾

Coll. Desmond Gure.

2. HEAD-DRESS ORNAMENT IN THE FORM OF A BIRD. *T'ang*.

Pale green with traces of burial pigmentation.

L. $2\frac{5}{16}$ ins. W. $1\frac{1}{2}$ ins. H. $\frac{7}{8}$ in. (Cat. No. 107.)

The legs form two loops for attachment. The feathers incised and partly in relief and openwork.

Bibl. (a) *Exhibition of Chinese Art*. Venice, 1954. No. 222.

(b) *The Arts of the T'ang Dynasty*. London, 1955. No. 313. Pl. 17 b.

Cf. A similar T'ang jade bird in the Alsdorf Collection. *The Arts of the T'ang Dynasty*. Los Angeles, 1957. No. 292.

Coll. Desmond Gure.

3. HEAD-DRESS ORNAMENT IN THE FORM OF A BIRD. *Second half of the T'ang Dynasty*.

Greyish-green with black markings.

L. $2\frac{1}{2}$ ins. W. 2 ins.

Long crest and well-defined wings. Comb-like hatchings on body and neck. Legs and claws in slight relief; between them is a through perforation for attachment.

Bibl. A. Salmony, *Chinese Jade through the Wei Dynasty*. 1963. Pl. XL.5.

Coll. Desmond Gure.

4. HEAD-DRESS ORNAMENT. *T'ang*.

Greenish-white with darker markings.

W. $1\frac{3}{16}$ ins. H. $\frac{3}{4}$ ins. (Cat. No. 83.)

In the form of a lion's head in high relief, framed by a mane represented by modelled spirals. The eyes protrude prominently. The top of the head is in modelled relief and surmounted behind the eyes by an incised inverted V-pattern, with outrolled spirals. The pointed and modelled ears are separated from the roof of the head by a serrated band in relief, on each side. Between the ears is a raised modelled heart-shaped motive, bordered on each side by oblique striations, representing fur. The mouth is open, revealing the tongue in relief and canine teeth; the front of the mouth is of almost *fleur-de-lis* shape. Underneath, the smooth surface is hollowed out. There are two small perforations above and one below, for attachment. Notwithstanding the small size of the object, the effect is one of intense vitality. A wide encircling frame of curls around the head is seen on a 6th century stone lion in Szechuan Museum (*Selection of Stone carvings from Szechuan Museum*. Dec. 1957. Pl. 27).

Coll. Mrs. F. M. Bailey.

²²⁾ *Arts of the T'ang Dynasty*. London, 1955. Pl. 2 b.

5. HEAD-DRESS ORNAMENT IN THE FORM OF A "BIRD-MAN". *T'ang*.

Greenish-white.

H. $1\frac{5}{16}$ ins. W. $1\frac{5}{8}$ ins. T. 1 in. (Cat. No. 89.)

The eyes are pierced with circular perforations and the mouth is depicted in the form of a triangle with the apex under the nose, resulting in an almost primitive mask-like face. The spiralled eyebrows are surmounted by an elaborate banded coiffure, above which is the fan-shaped bird's tail, in part openwork. Large bird-wings flank the body and are separated from it by openwork. Flexed arms, with massive shoulders, form a tense, gripping position. The undersurface is plain and hollowed out with narrow bands behind the wings, for attachment.

Bibl. D. Gure, *Some Unusual Early Jades and their Dating*. loc. cit. Pl. 41 a.

Coll. Desmond Gure.

6. HEAD-DRESS ORNAMENT IN THE FORM OF A "BIRD-MAN". *T'ang*.

White with tan coloured areas and veins and flecks of darker brown.

H. $2\frac{1}{4}$ ins. W. 2 ins. T. $1\frac{5}{8}$ ins.

The head is modelled in relief with a head fillet, meeting as two outscrolled spirals in the centre, bordering striated hair. The eyebrows are represented as bands with curved and pointed projections in relief. A flowing scarf-like ornamentation flows around the sides of the head, continued behind the head as two ends, closely looped by a surrounding band in front of the fan-shaped bird's tail. Incised bird's wings rise from the narrow shoulders; the arms are flexed with palms of the hands spread outwards from bent wrists. The concave under surface is perforated for attachment.

Bibl. D. Gure, *Some Unusual Early Jades and their Dating*. loc. cit. Pl. 41 b.

The Freer Gallery of Art, Washington, D.C.

PLATE 21.

1 a. b. STELE, OR COIFFURE ORNAMENT. *Wei*.

The figure green; the mandorla green with yellowish-brown and ivory white clouding.

H. $1\frac{7}{8}$ ins. W. $1\frac{1}{16}$ ins. T. $\frac{5}{16}$ in. (Cat. No. 62.)

The Buddhist figure is in relief against a leaf-shaped mandorla, at the base of which is a perforated cylindrical projection for attachment. The mandorla is shaped with sensitivity, coming slightly forward at the top by a subtle modelling of the upper part, seen in fig. b. The folds of the robes project from the side in parallel curves, seen on similar mantles in many stone and bronze Buddhist steles and shrines of the period. Also present in Wei sculpture are the comparatively large head and hands, accentuated for iconographical reasons, the head modelled in broad planes²³⁾ and the hands in the *mudrā* indicating "have no fear". The figure has been considered both as a Buddha and as a Bodhisattva, by different authorities.²⁴⁾ If the jade artist, following the professional image-makers in stone and bronze, is depicting the formation crowning the head as a *uṣṇīṣa*, it could be a Buddha; on the other hand, if a head-dress is intended it must be a Bodhisattva, the former holy figure permissible only for use as an icon, the latter permitting the object to be used as a coiffure ornament.

²³⁾ Professor Sirén has mentioned that a variant of Wei sculpture exists at Shih K'u Ssü, Kung Hsien, Honan, in which the best heads from or at this place have a more accentuated rectangular shape than the majority of Wei heads, the modelling being done in broad planes. (*Chinese Art. Sculpture*. Burlington Magazine Monograph. 1925. p. 52. and Pl. 8.)

²⁴⁾ Professor Salmony considered this object rather a Bodhisattva and a devotional stele; Dr. Wm. Cohn thought the figure could be a Buddha and a coiffure ornament. Both agreed on the Wei dating.

This jade belongs to one of a group of three jades from Shang to Wei, all of which have been affected by mineralogical change after carving, as a result of prolonged burial. Although the material was not visibly decomposed or altered, there was a positive reaction to an abrasion test. Nevertheless, diffraction X-ray examination confirmed the material as nephrite.²⁵) The other two jades which gave the same results to identical tests were of Shang and Han date, this Wei stele being the third; all have a satisfactory and convincing surface patina, typical for other authenticated nephrite objects of the same periods. A large number of post-Wei nephrite objects have been similarly investigated since 1951, with negative results.

Bibl. (a) A. Salmony, *Carved Jade of Ancient China*. 1938. Pl. LXX.2.

(b) D. Gure, *Notes on the Identification of Jade*. *Oriental Art*. 1951. Vol. III. No. 3. Fig. 3.

Exhibited: Museum of Eastern Art, Oxford. 1950–52. (Gure Loan Collection.)

Coll. Desmond Gure.

2 a. b. STANDING HUMAN FIGURE. *T'ang*.

Greyish-green with black clouding and tiny spots of red.

H. $2\frac{5}{16}$ ins. (Cat. No. 61.)

The figure wears a head-dress, which is very long at the back, tied on by means of a cord surrounding the head above the ears; the cord is knotted at the back with the two ends hanging down. The cord and the edges of the head-dress are in shallow relief. The long ears in modelled relief carry circular ear-rings, hanging over the shoulders. The hands, invisible under the long sleeves of the outer robe, are folded together in front, below the cross-over borders of the garment showing on the chest. A linear accent is given to the outer robe by curving vertical grooves arranged each side of the central axis, the ends of the feet slightly protruding in front of the lower edge of the robe. The figure is perforated perpendicularly from the head downwards.

The type appears to resemble a pottery figure in the Nelson Gallery of Art, Kansas City, illustrated by J. G. Mahler, in *The Westerners among the Figurines of the T'ang Dynasty of China*. Rome. 1959. Pl. XII a., and there described as a Tocharian. The cord around the head-cloth, the latter hanging down at the back, the widely open eyes and facial features generally, the toes peeping below, and the hands hidden under the symmetrical folds of the garment, do seem to represent some affinities with the same Western-type minority group. In the same reference, Plate XII.b. shows figures with similar head-gear without the cord, but the eyes and features look more Chinese, representing a Sino-Tocharian type.

Coll. Mr. Wilfrid Fleisher.

3 a. b. STANDING HUMAN FIGURE. *Sui*.

Green. Traces of burial.

H. $3\frac{13}{16}$ ins. W. $1\frac{1}{32}$ ins. T. $\frac{1}{2}$ in. (Cat. No. 80.)

A vertical perforation extends from top to base. The lower garment covering the legs is not divided at the back, indicating that the division is a fold of the garment following the leg contour. The expression on the face is one of introspective peacefulness with the suggestion of a smile, which is not far removed from the "Wei smile" seen on a pair of pottery figures illustrated in N. Palmgren, *Selected Antiquities in the Collection of Gustaf Adolf, Crown Prince of Sweden*. 1948. Pl. 67 (1) and of Northern Wei period.

²⁵) Tests carried out by Dr. Claringbull of the Mineralogical Department, British Museum (Natural History), in 1951. An account of the joint investigation by Dr. Claringbull and the writer, is given in Bibl. Ref. (b) for Plate 21 (1 a. b.).

The Wei "off the shoulder" fashion of the robe is absent on the jade, pointing to a period slightly after Northern Wei for the latter. Cf. *Sekai Toji Zenshu*. 1956. Vol. 9. Pl. 101. Right. A.D. 580—620. (Tenri Sanko-kan Museum, Nara).
Bibl. D. Lion-Goldschmidt and J. C. Moreau-Gobard. *op. cit.* Pl. 81.
Coll. Desmond Gure.

4. STANDING HUMAN FIGURE. POTTERY. *Sui*.

H. 7 ins. (Cat. No. 81.)

Similar in form to the jade in fig. 3 a. b., but the facial expression is different, the eyes being more open instead of as curved lines on the jade and the mouth is not smiling. The base of the neck shows the curved border of an under-garment.

Coll. Mr. George F. de Menasce.

PLATE 22.

1 a. b. COMB TOP. *T'ang*.

Greenish-yellow with areas of brown; traces of red pigment.

L. $3\frac{5}{8}$ ins. (Cat. No. 88.)

On one side a dancing lady in the centre is flanked by two swaying lady musicians on each side; the reverse with an archer about to shoot a running hare. Both the dancer and the musicians, who are playing the flute, lute, a percussion instrument and another one which is difficult to determine on the illustration, are carved in relief with considerable elegance and movement, the coiffures with high chignons, varying slightly from figure to figure. The garments are decorated by star-like crossed lines, at intervals, representing a pattern on the textile. The archer and hare, on the reverse, are also in low relief. The archer, with fully drawn bow and in forward movement, wears a helmet-type hat, a sleeveless jerkin with a twisted-cord belt and scalloped edge; also baggy-trousers which fit into close-fitting boots. The pattern of the trousers and right sleeve is indicated by star-like crossed lines. The scuttling hare is hatched at intervals to depict the fur. The straight lower edge of the handle is bordered by a lightly incised line, on both sides.

Bibl. H. Trubner, Cat. of *The Arts of the T'ang Dynasty*. Los Angeles. 1957. No. 295 a. b.

The Seattle Art Museum. Eugene Fuller Memorial Collection.

2. COMB TOP. *T'ang*.

Cloudy whitish-grey with brown traces.

L. 3 ins. H. $1\frac{1}{4}$ ins. (Cat. No. 87.)

The surface is incised with a design of three open flower heads with a leaf pattern each end; a spreading-out flower and leaf design is placed centrally below the three open flower heads. The curved edge of the handle is bordered by a shallow groove. The surface pattern is symmetrically arranged each side of a centre axis, characteristic of certain T'ang ornamentation, such as in Pl. 22 (3).

Museum of Far Eastern Antiquities, Stockholm.

3. LINE DRAWING OF SILVER HAIR ORNAMENT. *T'ang*.

Found in a wooden-chambered tomb at Huang Ti Kang, Canton. Three open flowers and leaf design each side, with central out-scrolled petals and leaves, below. There is the similar symmetrical pattern arrangement, each side of the central axis, as in the jade in fig. 2.

Courtesy of *Kaogu*. 1959. No. 12. p. 669.

4. PLAQUE WITH FLUTE PLAYER. *T'ang*.

Greyish white.

W. 2 ins. H. $1\frac{13}{16}$ ins. (Cat. No. 86.)

The plaque, which is perforated at the corners on the reverse, represents a flute player seated on a rug, Persian fashion, which is indicated by the striated border, framed by incised lines at the lower part of the plaque. The figure is dressed in garments with a flowing scarf around the shoulders and head, in *T'ang* style, cf. Pl. 20 (6), all indicated by curved and parallel incisions. The hair of the head falls in flat curls at the ends, and the player, who seems to represent a Western type, wears high boots decorated in front with a kind of leaf- or flower-pattern; the ensemble is one of lively animation. Dr. Bo Gyllensvärd in *T'ang Gold and Silver*. B.M.F.E.A. 1957. No. 29. fig. 73 d. illustrates a design of a scene from a Sasanian silver bowl which is analogous in the pictorial manner in which a figure is shown sitting on a carpet, thus demonstrating similar Western influence for the jade composition.

Museum of Far Eastern Antiquities, Stockholm.

5 a. b. FOREIGN SLAVE BOY, OR DWARF. *T'ang*.

Pale green with brown markings.

H. $2\frac{1}{2}$ ins. W. $2\frac{1}{2}$ ins. T. $1\frac{7}{16}$ ins. (Cat. No. 84.)

The dwarf-like boy of foreign type, attired in a *dhoti* and scarf-like draperies, squats on short legs holding a large bulbous vessel. The hair of the figure has a central parting and five lateral partings, on each side. The ends of the otherwise straight hair fall into curls at the ends, arranged as two sets of six modelled spirals, each set turning different ways. A twin-ribbed fillet surrounds the head, the front bearing a *T'ang*-type scroll and cartouche in the centre. The garments are in swirling, agitated movement.

The arms are strongly modelled, showing the musculature, and decorated with two bangles on each arm; one on the upper arm, the other around the wrist. The upper bangle is ribbed, bearing a central oval decoration; the one on the wrist is plain. The modelling of the face is expressive and vigorous, with prominent and well defined eyes and eye-frames. On the soles of the feet are "blind" perforations, one having an embedded fragment of a metal pin. A trace of vermilion pigment, visible under a lens, is on the back of the right foot. A third, larger, "blind" perforation is present, between the other two.

The large vessel which the boy is clutching has swelling sides and a constricted neck, surmounted by a lid-like upper part formed as a conical composition of floral type, the latter perforated in the centre to a depth of $\frac{3}{4}$ in., probably to support an incense stick. The bulbous side of the vessel is incised with a band of flower medallions and spirals. The lower register is decorated with a series of upward-pointing overlapping lotus leaves, every leaf engraved in double outline.

Mr. Basil Gray, examining this jade in 1959, suggested the purpose and use of the figure as part of a jade and bronze cult group of the *T'ang* period, the sculpture, clothing and ornament being typical for the period. Dr. Gyllensvärd has recently pointed out that the vessel is derived from the Indian *kumbha* form, such as is found on certain Indian stone reliefs, as on one of the Amarāvāti sculptures in the British Museum, kindly shown to me by Mr. Douglas Barrett, and datable to the 2nd to 3rd Century A.D.²⁶⁾ On that relief the *kumbha* vase is depicted resting on lotus leaves and having a band of formal flower petals around the side of the bulbous vessel, while flowers issue from the neck; two similar variants, the upper one nearer to the jade form, occur on a stone pillar, from the same source, surmounted by a lion on a column, all in low

²⁶⁾ "Vase of Lotuses"; section 54.

relief. Another section depicts a dwarf dancer, flanked by two dwarf musicians, all on squat legs; the dancer having a twin-ribbed head fillet with central cartouche and a long flowing scarf around the head and shoulders, the musicians with decorated upper arm bangles and narrower and plainer ones around the wrists, and wearing body scarves. Dr. Gyllensvärd illustrates another Indian vase, of similar type, from Sanchi, in *T'ang Gold and Silver. loc. cit.* fig. 38 E, text p. 206. Thus, this T'ang figure in the round may well be based on a Northwest Indian iconographic type, the vessel the boy is holding being a Sinicized derivative of an Indian form.

Bibl. D. Gure, T.O.C.S. Vol. 33. *loc. cit.* Pl. 42 a. b.

Coll. *Desmond Gure.*

PLATE 23.

1. RECUMBENT BUFFALO. *Late Wei.*

Light grey with yellow-brown clouding.

L. 3 ins. (Cat. No. 115.)

The two horns, exceptionally widely spaced at the side of the head, frame the whole area of the depression formed by the part of the neck between the head and ridged spine. A halter from the nose encircles the top of the head, one end resting on top of the left shoulder. The front limbs are folded well underneath the body.

Coll. *His Majesty The King of Sweden.*

2. BUFFALO, WITH BOY. *T'ang.*

Grey-green with brown markings.

L. $4\frac{1}{4}$ ins. H. $2\frac{3}{16}$ ins. (Cat. No. 99.)

While the left foreleg is bent well underneath the animal the right one is firmly on the ground, as if the beast were about to stand up. A halter, finely hatched, extends from the nose along the side of the body, held at the other end by the left hand of a boy climbing on the back. The head of the animal is strongly modelled resulting in a severe expression accentuated by the sharply depressed bridge of the nose between the eyes. The horns are freely gouged on the upper surface. The motive of the sprawling boy is seen on the lids of T'ang and Sung white ceramic vessels²⁷⁾ and another jade buffalo and boy has been attributed to the Wei period.²⁸⁾ While it is not easy to date jade buffaloes which appear to be earlier in style than the larger Sung and Ming examples, this boy on buffalo is certainly earlier in feeling than the Sung buffalo and herdsmen groups executed in stone in Ta Tsu.²⁹⁾ The depressed bridge of the nose is seen also on a T'ang pottery bullock datable to A.D. 707.³⁰⁾

Coll. *Desmond Gure.*

3. ELEPHANT. *Late T'ang or Early Sung.*

Yellowish-grey-green, with brown markings.

L. $2\frac{3}{4}$ ins. H. $1\frac{3}{4}$ ins. (Cat. No. 112.)

The massive elephantine heaviness is brought out by a sensitive concentration on the sculptural planes with a minimum attention to descriptive or decorative details. Certain lightly incised details, such as on the tail, claws and left eye, are much worn

²⁷⁾ G. Lindberg, *Heing Yao and Ting Yao*. B.M.F.E.A. No. 25. (1953) Pl. 17. No. 14. T'ang.

²⁸⁾ A. Salmony, *op. cit.* 1963. Pl. XLVI. 6 and p. 280.

²⁹⁾ *Stone Carvings from Ta Tsu*. Ch'ao Hua Art Publishing Co. May 1962. (Preface, July 1959). Pls. 192 to 196.

³⁰⁾ *Shensi Province Excavated T'ang Figure Sculpture*. Cultural objects Press. 1958. Pl. 41.

away. The surface patination from centuries of fondling has given the jade an especially agreeable tactile quality. Although Professor Salmony considered this piece as late 6th to 7th century, it is more certainly attributable to a slightly later dating.

Coll. Desmond Gure.

PLATE 24.

1. RECUMBENT CAMEL. *T'ang*.

Green with brown markings.

L. $3\frac{3}{8}$ ins. H. $2\frac{7}{8}$ ins. (Cat. No. 94.)

The head and neck of the Bactrian camel is turned round, with upper lip raised, nibbling its forward hump. A flame-like motive, perhaps a vestigial wing decoration, is carved below the left shoulder and another near the flank.

Bibl. T.O.C.S. Vol. 32. *The Arts of the Sung Dynasty*. No. 268. "T'ang or early Sung"; and p. 47.

The Victoria and Albert Museum.

2. RECUMBENT CAMEL. *T'ang*.

Grey-green to brownish.

H. $2\frac{3}{4}$ ins. (Cat. No. 93.)

A similar composition to fig. 1. Here the head is resting beside the hump. The motive below the left shoulder on fig. 1, is absent.

Bibl. (a) *Handbook*. Seattle Art Museum. 1951. p. 60.

(b) *The Arts of the T'ang Dynasty*. Los Angeles. 1957. No. 281.

The Seattle Art Museum. Eugene Fuller Memorial Collection.

3. HORSE, KNAPPING ITS HIND LEG. *T'ang*.

The body dark brown and black, the head yellowish-green.

L. 3 ins. W. $1\frac{3}{4}$ ins. H. $1\frac{3}{8}$ ins. (Cat. No. 102.)

The head is turned round and the muscles of the upper lip are modelled depicting the muscular contraction in nibbling. The hocks and tail are striated; some of the tail lines are worn smooth. As in the case of Pl. 23 (3), the worn striations are on the projecting areas over which the thumb or fingers are apt to pass most naturally. The flowing mane is arranged with strongly accentuated symmetrical and stylized framing of both ears, typically seen on many T'ang pottery horses.²¹⁾

Coll. Desmond Gure.

4. CRANE. *Late Wei/T'ang*.

Black with dark greyish markings.

L. $2\frac{9}{16}$ ins. H. $1\frac{3}{4}$ ins. (Cat. No. 79.)

The bird has its neck and head turned back, with the lower jaw and pointed beak resting on the side of the body. Oval incisions define a tuft on top of the head. Feathers are carved in low relief, the details worn away in places. The eye is represented by an engraved circle and the lower jaw is defined by an inrolled spiral. The under surface is plain with the legs in flat relief.

Coll. Mr. Dennis M. Cohen.

²¹⁾ *Arts of the T'ang Dynasty*. London. 1955. Nos. 48 and 49. (Pls. 2 a and 3 a); and *Shensi Province Excavated T'ang Figure Sculpture*. loc. cit. Pl. 4 (A.D. 642). Pls. 33 to 36 (A.D. 703) and 135, 159 (T'ang).

5. MANDARIN DUCK. *T'ang*.

Yellowish-green with taupe clouding.

L. $2\frac{3}{4}$ ins. H. $1\frac{1}{16}$ ins. W. $1\frac{1}{2}$ ins. (Cat. No. 96.)

Short bill and long back-swept crest and ruff. Varied wing patterns, including large fan-shaped wings with spiral ends, representing the drake, and sets of parallel shoulder wings with hooked ends which resemble the side pinions on the Wei bird on Pl. 13. All the wing patterns are much worn away from handling, as are the striations on the edge of the head tuft and on the three rows of comb-like hatchings at the back under the tail. The feet are in low relief. The head is analogous to that on a Wei pottery bird-vessel in the Hoyt Collection (Museum of Fine Arts, Boston, Exhibit. Cat. 1952. No. 76.). The type of jade is similar to that of the jades on Plates 6 and 11 (2).

Coll. Desmond Gure.

6. BIRD WITH REVERTED HEAD. *9th—10th Century*.

Green with traces of brown "skin".

L. $2\frac{3}{4}$ ins. (Cat. No. 109.)

The under side decorated with two webbed feet.

Bibl. T.O.C.S. Vol. 32. *The Arts of the Sung Dynasty*. No. 262. "T'ang or early Sung".

Coll. Mrs. B. Z. Seligman.

7. PIGEON. *Late T'ang*.

Yellowish-green with brown markings.

L. $3\frac{3}{8}$ ins. H. $1\frac{7}{8}$ ins. W. $1\frac{1}{4}$ ins. (Cat. No. 98.)

The body wings, in shallow relief, are finely incised with central horizontal lines and transverse hatchings, and are symmetrically arranged on each side of the mid-line. Four rows of comb-like striations on the back of the body, between the head and tail. The feet in shallow relief.

Coll. Desmond Gure.

PLATE 25.

1. HOUND. *T'ang or slightly earlier*.

Olive yellow with dark brown and black markings.

L. $3\frac{1}{2}$ ins. H. $1\frac{3}{4}$ ins. (Cat. No. 100.)

The animal, of greyhound type, is posed sitting with the front feet outstretched and with paws together, in an alert attitude. The modelled eyes are framed by pronounced supra-orbital ridges giving a somewhat wild, rather than a domesticated, expression. The ears are formed arising from modelled spirals, the outside edge in thread relief. A kind of shallow step divides the plane of the ear from that of the jowl; a technique seen also on a T'ang pottery head (fig. 3). The neck is encircled by a modelled collar in front of which is a bell, decorated with a line in narrow, transverse, thread relief.

The body is posed with considerable sensitivity and with understanding of the slightly curved spine and body towards the left side, which results from the hound sitting on its right hind leg which is tucked underneath; the left hind leg remaining free. The illustration, concentrating on detail, does not show this flexing of the body. The curved spine is slightly ridged, forming a subtle shorter curve in the opposite direction over the hind quarters, leading to the spiralled tail.

In 1955 Sir Percival and Lady David were good enough to give me a photograph of a Sui pottery hound (fig. 2) taken from a Tokyo exhibition catalogue, because Sir Percival David held the view that both this jade and that pottery example were of Sui period. Another recumbent pottery hound exhibited as T'ang ²²⁾ Sir Percival

²²⁾ Berlin Exhibition. 1929. No. 360; and O.C.S. T'ang Exhib. London. 1955. No. 69. Pl. 4 b.

attributes also to the Sui period. A larger recumbent pottery hound, with a similarly shaped head, looking upwards, and wearing a collar, is in the British Museum, dated Six Dynasties; other pottery examples in various collections, some with collar-bells, have been attributed to Wei and T'ang. I agree with this possibility, if one does not altogether overlook the similar technique of the "step" in front of the ear and of the eyeridges, seen on the T'ang pottery figure (fig. 3), although it has been suggested that the jade is earlier in feeling; it is certainly more sensitive, particularly in the nose and mouth.

Bibl. (a) A. Salmony, *Arden Gallery Catalogue*. New York. 1939. No. 227, where the dimension stated as "3 ins. Height" is inaccurate. Then in the Brooklyn Museum, the property of Mrs. Randon (formerly known as The Rosenheim and later as the Bennett Collection.)

(b) D. Lion-Goldschmidt and J. C. Moreau-Gobard, *op. cit.* 1960. Pl. 67 (the colour reproduced is rather too yellow).

Exhibited: Musée Guimet, 1933—35. (under J. Hackin.)

Musée Cernuschi, 1935—37.

Brooklyn Museum. 1937—42.

Philadelphia Museum of Fine Arts 1942—52.

William Rockhill Nelson Gallery of Art, Kansas City, 1952—55.

(Information kindly given by the former owner, Mrs. J. Bennett.)

Coll. Desmond Gure.

2. HOUND. POTTERY. *Sui*.

Tokyo Collection.

Courtesy of Sir Percival and Lady David.

3. ZODIACAL FIGURE. *Pottery*.

The upper part of a complete zodiacal figure, excavated in 1954 from the *Shih Ssü Li* tomb, at Kuo Chia T'an, Eastern Suburb of Sian. Dated to A.D. 744.

Courtesy of Shensi Province Excavated T'ang figure Sculpture.

Cultural Objects Press. 1958. No. 81.

4. RAM. *T'ang*.

Brownish green bowenite; traces of burial decomposition near the rump.

L. $3\frac{1}{8}$ ins. H. $2\frac{3}{8}$ ins. (Cat. No. 101).

The animal is moving forward, with an expression of alertness. The tip of the left ear is missing. A recumbent jade ram, with similarly large and curved horns and modelled eye-frames, is in the Guimet Museum. (Lion-Goldschmidt and Moreau-Gobard, *op. cit.* Pl. 68).

Coll. Desmond Gure.

5. APSARAS, IN THE FULL ROUND. *T'ang (second half)*.

Greyish-green with brown and black markings.

L. $3\frac{7}{8}$ ins. H. $1\frac{3}{16}$ ins. T. $1\frac{3}{16}$ ins. (Cat. No. 85).

The body is decorated with a complex series of motives in relief which include the celestial scarf around the head, trailing under the arms and sides of the body in long flowing lines, a leaf-like wing on each side, cloud wisps, and stylized feet suggested by antithetically rendered spirals in relief. Both arms and hands are enveloped in folds of drapery which flow forward from the body and curve backwards, enhancing the suggestion of floating movement. An oval perforation separates the arms. The coiffure is arranged in a high chignon, cf. Pl. 22 (1 a). The under surface is carved with a complex pattern of scrolls and spirals depicting wisps and tails of flying clouds and

drapery folds. The leaf-like wings resemble the half-palmette patterns seen on Sasanian silver.³³⁾ Gold *apsaras* decorated with wings and clouds and a high head-dress, are in the Kempe Collection (Bo Gyllensvärd, Cat. No. 35); in the Minneapolis Institute of Arts (Los Angeles T'ang Exhib: 1957. No. 303), and a gold pair, in the full round, are in the Freer Gallery of Art.

Bibl. D. Gure, T.O.C.S. Vol. 33, *loc. cit.* Pl. 43 a. b.

Coll. Desmond Gure.

PLATE 26.

1. JAR, WITH HORIZONTAL FLANGE AND SHORT NECK. T'ang.

Greyish-green with tawny markings.

H. $1\frac{9}{16}$ ins. W. $2\frac{1}{16}$ ins. (Cat. No. 105.)

The side of the vessel is decorated in relief with a foliage design, including four compartments in which opposing spiral patterns are surmounted by a cross, probably representing a stylized flower-head. The type of decoration is seen in T'ang metalwork and stone sculpture, although jade artists did not copy such models slavishly. The upper border of the flange is carved with a series of modelled single-ended outscrolled spirals, connected by alternate V-shaped and straight thread lines, all enclosed by an incised circle on the outer edge. On the slightly concave base is a border of four separate curved narrow bands in low relief.

The shape is not typically Chinese, and may have been borrowed from Near Eastern or Roman metalwork, such as the flanged bowls in the Shaourse Treasure in the British Museum, of the second half of the 3rd Century A.D.³⁴⁾ The flanged shape in pottery vessels spread to Asia Minor and other parts of the Roman Empire.³⁵⁾ A later, Ming, ceramic vessel of this shape is in the Percival David Foundation, but the decoration is entirely different. Sir Percival David, who examined the jade one, considers that the ceramic vessel — called a "honey-pot" by Hobson for a reason which Sir Percival cannot understand — was inspired by an earlier non-Chinese shape, probably Near Eastern or Roman metalwork, or taken from another earlier Chinese pot, so inspired.

Bibl. *The Arts of the T'ang Dynasty*. London. 1955. No. 316.

Coll. Desmond Gure.

2. GLOBULAR VESSEL. Circa 9th Century.

White.

H. $1\frac{3}{5}$ ins. W. $2\frac{1}{16}$ ins. (Cat. No. 104.)

In the form of a plaited basket. The rim has short perpendicular threads in relief. The workmanship is of the highest order. The form and design are close to a datable 9th Century silver parallel in the British Museum (fig. 3) and T'ang pottery (fig. 4). Viewed under a lens there are traces of a brownish deposit in some crevices, and a speck of vermilion in one place.

Bibl. (a) *The Arts of the T'ang Dynasty*. London. 1955. No. 315. Pl. 11 (j).

(b) "The Connoisseur". London and New York. March 1955. p. 127.

(c) Bo Gyllensvärd, *T'ang Gold and Silver*, *op. cit.* jade reference, p. 193.

Coll. Desmond Gure.

³³⁾ Bo Gyllensvärd, *T'ang Gold and Silver*. B.M.F.E.A. No. 29. Fig. (h) and (1).

³⁴⁾ The treasure, which was found in Eastern France, in the Aisne Department, near Montcornet. North of Rheims, has been considered either Alexandrian or Gaulish workmanship, itinerant artisans probably working in various places at different times.

³⁵⁾ According to Dr. Higgins, of the British Museum, the pottery flanged pots are known as the "Dragendorff Form 38". (Verbal communication, Nov. 1963).

3. GLOBULAR VESSEL. SILVER. *9th Century.*

Part of a T'ang silver hoard, said to have been found in a tomb in Pei Huang Shan, near Hsi-an Fu (Ch'ang-an), Shensi, of which one object is inscribed on the foot with details including a date corresponding to A.D. 877.

Bibl. (a) Exhibition Catalogue. Dec. 1925. Yamanaka & Co.

(b) R. L. Hobson, *A T'ang Silver Hoard*. B. M. Quarterly No. 1. 1926. Item 8. Pl. X a. (1926-3-19-14).

(c) Bo Gyllensvärd, *T'ang Gold and Silver*, *op. cit.* Pl. 22 (c).

The British Museum.

4. GLOBULAR VESSEL. POTTERY. *Circa 9th Century.*

White with slightly greenish tinge, showing buff body where thin.

H. 2 ins.

Bibl. *Arts of the T'ang Dynasty*. London. 1955. No. 227.

Pl. 11 (j).

Coll. Desmond Gure.

5. GLOBULAR VESSEL. *Sung.*

Greyish white with green specks.

Diam. $2\frac{3}{16}$ ins. H. $1\frac{5}{8}$ ins. (Cat. No. 144.)

While the general form is similar to the examples on figs. 2, 3 and 4, the intricately modelled interlacing with short transverse bands in relief is substituted here by a more economical technique of deep intercrossing incisions. The relief pattern so formed is now composed of both lozenge shaped and of more irregular, sometimes triangular, elements, where the ends of the shorter concentric grooves of the basket pattern reach the neck; on the neck are incised four groups of vertical lines, extending on to the lip.

Coll. His Majesty The King of Sweden.

6. CUP WITH RING HANDLE. *T'ang.*

Grey green and tawny, with black specks and white markings.

H. $2\frac{3}{8}$ ins. W. (less handle) 3 ins. (Cat. No. 106.)

The ring handle has a curved and pointed thumb-piece. A precise parallel incorporating all the elements of design is difficult to find, but the handle of ring and pointed volute form is typical of certain small T'ang silver cups on foot-rims,³⁶⁾ while more rounded shapes with ring handles are also known in T'ang pottery.³⁷⁾ The thread line relief, below the everted lip, is also seen on T'ang silver cups and stem-cups. The relief whorl patterns, resembling appliques, are particularly unusual for jade. Incised whorls within circles are known to have been used on T'ang silver and Sung jade decoration, copied or adapted from earlier forms, but this modelled relief type without an incised circular frame is more dynamic and would seem to be of rather early technique and inspired from an earlier bronze prototype. Evidence that certain earlier motives and ideas were reproduced at least as early as T'ang, is provided by a T'ang mirror excavated at Hsi-an (Ch'ang-an) in Aug. 1955.³⁸⁾

Coll. Desmond Gure.

³⁶⁾ Bo Gyllensvärd, *T'ang Gold and Silver*. *loc. cit.* Figs. 24 g and h.

³⁷⁾ *Ibid.* Fig. 24 n. (Cf. Fig. 240; a Western prototype).

³⁸⁾ In which the L- and V-patterns, seen on first century bronze mirrors, are incorporated with other simulated Han ideas, such as thread-pattern animals of the Four Quarters. (*Bronze Mirrors excavated in Shensi Province*. Edited by the Shensi Committee for Preservation of Cultural Objects. 1958. Pl. 165).

PLATE 27.

a. b. DRAGON HEAD FINIAL. 9th—10th Century. A.D.

Greyish-green with fawn markings. Some burial decomposition around the main perforations on the under side.

L. $9\frac{3}{4}$ ins. H. $2\frac{11}{16}$ ins. (Cat. No. 111.)

A significant recurring feature of Sui, T'ang and tenth century dragon heads, is the presence of an upward-curving fang which pushes away a fold of the upper lip, a feature which is well shown in this jade sculpture, the product of an accomplished master. Prototypes of this powerful head are shown in some dragon sculpture from a bridge, of partly Sui and partly T'ang period, recovered from a river (*Wen Wu ts'an k'ao tzü hiao*. 1956. No. 3). T'ang forms are to be seen on the front of a stone *stupa* of early eighth century date, in the Nelson Gallery of Art, Kansas City and on the shoulders of certain types of T'ang pottery tomb guardians. Another analogy with stone dragon sculpture occurs on the base of the Lung-hsing temple in Chên-ting, the building of which was begun in 971; here the coiling dragons encircling the two pillars are considered to be part of the original structure.³⁹) These and numerous other analogies and comparisons are given in the paper quoted below, Bibl. (1).

The underside, (fig. b), bears two perforations; a large main oval one leading to two more adjacent circular "blind" perforations, with no dividing wall. A small oval complete perforation is present one inch from the posterior end. Two incised grooves, anterior and posterior to the main orifice probably indicate the limits of a metal support for a dowel. Some burial decomposition has occurred around the main orifice. The head is that of a water-dragon, *lung*, and was probably used as a finial for a standard, or perhaps to surmount a tent pole or other architectural structure; the use of a streamer is suggested by the presence of the small perforation near the posterior end. A T'ang stone dragon-head recovered from a former T'ang Palace is illustrated in *Ta Ming Kung of the T'ang capital Ch'ang-an*, Academia Sinica, 1959. Pl. XLIX; although of different sculptural form to the other analogies the up-curved tusk, pushing up a fold of the upper lip, is present. This jade sculpture, although possessing characteristics of the T'ang period, demonstrates the transition from the T'ang style to the Five Dynasties, or tenth century, cf. Pl. 28, fig. 1 No. 3 — "T'ang and 5-Dynasties" and fig. 2 "5-Dynasties".

Bibl. (1) D. Gure, *Jades of the Sung Group*. T.O.C.S. Vol. 32. "Arts of the Sung Dynasty" Exhibit. No. 280. Pl. 95 and pp. 46, 47 ("9th—10th Century A.D.").

(2) D. Lion-Goldschmidt and J. Moreau-Gobard, *op. cit.* Pl. 82 ("End of the T'ang Dynasty or Five Dynasties; 9th—10th Cent. A.D.").

Coll. Desmond Gure.

PLATE 28.

1. Line drawings from *Ying tsao fa shih*, a manual of building construction, originally compiled in 1091 and revised and printed in 1103. Reproduced by Fan Han Chi in *Kaogu* 1959, No. 8, p. 438. Drawing "No. 3" illustrates the head of a *lung*, as a shaft finial, of "T'ang and Five Dynasties style"; "No. 1" is the third century dragon from Lu Shan, previously referred to on Pl. 18, in connection with the trefoil motive on the shoulder; "No. 2" is from Honan and "Six Dynasties style", while "No. 4" is described as "Sung style".

Courtesy of *Kaogu*.

³⁹) O. Sirén, *Chinese Sculptures of the Sung, Liao and Chin Dynasties*. B.M.F.E.A. No. 14. 1942, pp. 46—47. Pl. 1 (3); and Tokiwa and Sekino, *Buddhist Monuments in China*. Tokyo, 1936—38.

2. POTTERY DRAGON.

From a Five Dynasties period tomb. Published in Kaogu 1958. No. 1.
Courtesy of *Kaogu*.

3. OPENWORK PLAQUE. *Sung*.

The dragon white with darker flecks; the phoenix white.

H. $3\frac{1}{2}$ ins. W. $2\frac{13}{16}$ ins. (Cat. No. 158.)

This plaque, typical of a Sung interpretation of Late Chou and Han curvilinear forms, demonstrates that selective carving of material was technically mastered by the Sung period; the phoenix being in unmarked white jade while the jade of the dragon is full of darker flecks. This has been carried out in the Chinese taste for "secret design", or *an hua*, being visible only by transmitted light. The design on both sides is identical. The scroll composition of dragon and bird, head to tail, is seen also on the handle of a Sung jade cup (London Sung Exhib. 1960. No. 284. Pl. 87).

Bibl. (a) Exhibition of Chinese Jades. O.C.S. 1948. No. 128.

(b) Venice Exhib. 1954. *loc. cit.* No. 230.

(c) Sung Exhib. London. 1960. *loc. cit.* No. 278. Pl. 99.

Coll. Desmond Gure.

4. DRAGON-TORTOISE WATER VESSEL. *Early Sung*.

Grey-green with brown and bluish-grey clouding.

L. $3\frac{11}{16}$ ins. W. $2\frac{1}{4}$ ins. H. $1\frac{1}{2}$ ins. (Cat. No. 135.)

The workmanship of this piece is of the highest quality, particularly noticed on the modelled feather-scale pattern on the winged limbs and neck. The creature is firmly gripping a ball or "sacred pearl", which is enveloped by the claws of the right foot, onto which a striated beard falls from the lower jaw. A sweeping and bushy tail is divided by a central parting, coiling to each side in divided strands; two open perforations, bordered by a "rope-pattern", separate the tail from shell on each side of the root of the tail. The equivalent of the wrist or carpal joints on the front limbs are encircled by two narrow bands in modelled relief.

Parallels for a dragon-sculpture gripping a ball are not easy to find, but the motive appears on a Sung stone dragon shown in fig. 5. The tortoise—dragon motive is seen in Korean ceramics.⁴⁰⁾

Coll. Desmond Gure.

5. After: "Selections of Stone Engravings from Szechuan Museum". 1957. No. 50." (A.D. 960—1279)".

Courtesy of the Publishers.

PLATE 29.

1. RHYTON. *T'ang*.

Green, much decomposed through burial.

H. $1\frac{7}{8}$ ins.

The miniature rhyton is shaped as an inverted demoniac head with widely open jaws and fangs, from which issues the oval cup. The head is provided with horns between which is a tuft of striated hair, continued at the back as the handle, spirally ended. Viewed from the side, the lip of the vessel forms a subtle double curve; contrasting with the strongly stepped lip of another jade rhyton in the same Museum attributed

⁴⁰⁾ *Masterpieces of Korean Art*. Metcalf Press. Boston. 1957. Nos. 68, 69 (11th—12th Century).

to the following period.⁴¹⁾ On the upper part of the vessel a much corroded spiral pattern is incised, framed by an incised line above and modelled bands below. Although the stylistic origin of this "vessel issuing from mouth" conception is rather uncertain, numerous other T'ang pottery types are known, some of which derive from Iranian, Parthian and Hellenistic sources. Mr. Basil Gray attributes this particular jade example to the T'ang period. There is no doubt that the idea of a vessel in which the neck is formed by a tube in the mouth and throat of an animal with its mouth wide open was used in Yüeh ware of the 3rd—4th Century A.D.⁴²⁾

The British Museum. H. Oppenheim bequest. (1947-12-12-484.)

2. RHYTON. *Sung.*

Yellow, with brown markings.

H. $5\frac{1}{8}$ ins. (Cat. No. 123.)

The cup is shown inverted so that the head can be seen the right way up. The base is formed as the horned head of a demon with strongly modelled human features. From the open mouth, having sharp curved teeth which are set off by narrow relief bands, issues the body of the vessel. The handle is formed partly by the backward projection of the head and partly by a climbing horned dragon. A broad register of varied C-spiral forms with an animalistic mask-head in front, all in relief, surrounds the vessel on the side. This powerful sculpture, while exhibiting certain archaizing tendencies in the scroll decoration of the vessel body, still retains much of the T'ang vigor and style in the head which, with its semi-human face and sharply fanged stretched-open mouth, spirally-ended eyebrows and vigorous features, recalls the head on the shoulder armour of a warrior-like *Shi-tennō*, executed in lacquer, at Sangatsudō, Tōdaiji, Nara, of the first half of the eighth century.⁴³⁾

The double-stepped ear technique of this head may be compared with that on the animal on Pl. 23 (3).

Bibl. (a) Venice Exhibition, *loc. cit.* 1954. No. 235; but see "Corrigenda" for Sung attribution.

(b) London Sung Exhibition. *loc. cit.* 1960. No. 257; and *ibid.* *Jades of the Sung Group*, pp. 40—41.

Coll. Mr. George F. de Menasce.

3. VASE OF BRONZE FORM WITH ELEPHANT HEADS IN RELIEF. *Sung.*

Greenish-white with darker flecks.

H. $4\frac{3}{4}$ ins. W. $2\frac{3}{8}$ ins. (Cat. No. 139.)

Jades attributed to between the tenth and thirteenth centuries appear to reflect a dual orientation of form and taste. On the one hand there is a vigorous, almost baroque, style continuing T'ang tradition such as on the jade rhyton in fig. 2; on the other hand one sees a quiet reserve, as on this vessel, inspired by earlier bronze originals which were also the models for the sensitively formed ceramic products of the Sung period. At present very little is known about where precisely these jades were made, although it is reasonably certain that the workshops were situated in the important

⁴¹⁾ London. Sung Exhibition 1960. *loc. cit.* No. 275. Pl. 89.

⁴²⁾ Venice Exhibition. 1954. *loc. cit.* No. 387.

⁴³⁾ Curt Glaser, *Ostasiatische Plastik*. Bruno Cassirer verlag. Berlin 1925. (*Die Kunst des Ostens*; herausgegeben von Wm. Cohn. Band XI). Pl. 101.

Robert T. Paine (in *The Art and Architecture of Japan* by Paine and Soper. Penguin Books. 1935, p. 22) mentions the influence of the T'ang capital of China, Ch'ang-an, on the architecture and art of Nara, in the year 710.

metropolitan areas where the princely and wealthy patrons lived. As Peking remained under Tartar influence continuously during the Sung period, it may be that at least some of the more exotic products were made for Sinicised patrons of Tartar stock in that area, just as certain Liao ceramic vessels and stone sculpture, strongly connected with the T'ang style, also differ from the Sung ideals more exemplified by the form and execution of this vase.

Knotted cords, in Late Chou style, lash the elephant heads to the side of the vessel; double and single lines of the cord pattern decorate the foot. The eye-frames of the elephant heads are in thread pattern relief; the ears arise from modelled spirals. On the forehead of each elephant is a knot, connected with the cords above and also leading to the other knots below the ears on each side. The modelled eye-frames, and the linear pattern incised on the ears, resemble the technique in the same areas on the elephant heads on Pl. 31 (1).

A Sung white jade vase of bronze form, *chih*, with a more symmetrically arranged knotted cord pattern, is illustrated in "Chinese Art Treasures". Exhibited in the U.S.A. from Taiwan. 1961—2. No. 134.

Bibl. London Sung Exhibition. 1960. *loc. cit.* No. 282. Pl. 87.

Coll. Desmond Gure.

PLATE 30.

1. HAN BRONZE TORTOISE VESSEL WITH SUNG JADE LID.

Greenish grey jade with areas of brown pitting.

L. $3\frac{1}{2}$ ins. W. $2\frac{3}{4}$ ins. (Cat. No. 132.)

Before the Exhibition it was thought that both bronze and jade were Sung, but further investigation since then has resulted in a Han attribution for the bronze part, in which remain small remnants of precious metal inlay. The jade carapace, serving as a cover, is incised with a hexagonal pattern simulating the shell, and is perforated at the top. Around the wide edge is an archaistic animal design in flat relief; the front decorated with an animal mask, flanked by long spirals which balance an openwork design on the bronze, resembling horns or wings striated at the tips which serve to retain the jade lid in position.

Coll. Mr. Wilfrid Fleisher.

2. HORSE, KNAPPING ITS RIGHT HIND FOOT. *Sung.*

Light-yellowish-green; glossy surface, unpolished on the reverse.

L. $4\frac{3}{16}$ ins. (Cat. No. 130.)

The front of the horse is turned round, reaching the hock of the right leg which the animal is knapping between the upper and lower lips. Although formed as a plaque, the combined technique of openwork, relief carving and crisp incisions, give the work a 3-dimensional effect of great vitality and grace. The reverse is unpolished, with small perforations anteriorly and posteriorly for attachment.

Bibl. (a) Exhibition of Chinese Jades: O.C.S. London. 1948. Cat. No. 101.

(b) Venice Exhibition. *op. cit.* 1954. No. 232.⁴⁴)

(c) London Sung Exhibition. 1960. *loc. cit.* No. 242. Pl. 94.

Coll. His Majesty The King of Sweden.

⁴⁴) I can find no similarity between this jade and the one illustrated in B. Laufer: *Jade*; reprint 1946. p. 245, as suggested in the catalogue description quoting A. Leth, except that both animals are horses.

3. GOAT OR IBEX. BRONZE. *Late T'ang/Early Sung.*

L. $2\frac{5}{16}$ ins. H. 1 in. (Cat. No. 108.)

The body is turned round with the lower jaw resting on the right hock. The horns are coiled, having transverse ridges on the flat upper surface. The spine is ridged from head to shoulders.

Coll. Mrs. B. Z. Seligman.

4. COILED RAM. *Early Sung.*

Greyish-green with brown markings.

L. $2\frac{9}{16}$ ins. W. $1\frac{3}{4}$ ins. (Cat. No. 159.)

The lower jaw rests on the right hock. The spiral horns are flat on top with transverse ridges, as on the bronze (fig. 3). As on the bronze, the spine is ridged between the head and shoulders.

Coll. Desmond Gure.

PLATE 31.

1. DISH. *Late Sung.*

Grey green with brown markings.

W. $7\frac{3}{4}$ ins. H. $1\frac{3}{4}$ ins. (Cat. No. 172.)

The dish is supported on three feet shaped as elephant heads. Inside, on the flat base, are two fish in modelled relief; one with scale pattern skin and the other with star-shaped spots formed by three short, incised crossed lines, a pattern technique used also in T'ang times, cf. Pl. 22 (1a), on the robes. The eye frames of the elephant heads and the fish are in modelled relief. On the under surface of the base is an inscription in relief: "*Wên shou chih pao*" (Treasure for the writing table).

Bibl. London Sung Exhibition. 1960. *loc. cit.* No. 249. Pl. 90.

Coll. Sir Percival and Lady David.

2. BELT HOOK. *Sung.*

Grey and yellowish-brown with black flecks.

L. $4\frac{3}{4}$ ins. H. $1\frac{5}{16}$ in. (Cat. No. 167.)

Sung connoisseurs and aesthetes, such as the Emperor Hui-Tsung and his Court, re-enacted Chou ceremonies and rites and revered the associated ancient bronzes and other works of art. This reverence for the culture of the past furthered the borrowing of motives and forms which were sometimes fairly close to, but mostly very different from, the way in which the ancient originals were applied. Thus, first quality jades decorated in the Sung period have a new style of their own, with a rhythm and nuance rather different from that of the decorated jades of the succeeding periods, which space does not permit to describe here. This fine belt hook, with its pleasing colour and tactile quality, and also the example in fig. 3, demonstrate some aspects of this Sung style.

The hook is formed as a dragon-like feline with pointed ears, the top of the head slightly modelled and with incised spirals above the eyes and between the ears. At the opposite end is an animal head having large circular eyes, resembling those on certain Sung jade cicadas⁴⁵), flanked by dentate and pointed lateral extensions.

Between the eyes arises a broad band, hatched with criss-crossed lines, dividing into two spirally-ended branches, with a chevron incised above the bifurcation. The upper surface of the pole is carved with a pattern of small smooth rounded knobs, in low

⁴⁵) London Sung Exhibition. 1960. No. 272. Pl. 97 (on the body).

relief. A flat band of rectangular spirals encircles the neck of the hook; another one, above the rounded stud, is incised with antithetically arranged C-spirals. Between the two bands, near the neck, are other spirals associated with incised chevrons at intervals; patterns which appear to be associated in composition with the head at the other end. On the face of the stud is engraved a cross, the four symmetrical arms of which end in double spirals. The intersection of the arms forms a tiny striated field.

Coll. His Majesty The King of Sweden.

3. BELT-HOOK. *Sung.*

Greenish-white.

L. $4\frac{3}{4}$ ins. W. $1\frac{1}{16}$ in. (Cat. No. 162.)

The hook formed as a dragon head with horn-like striated eyebrows; ears in thread pattern relief. At the opposite end a tiger mask in low relief. Upper surface of the pole incised with dissolved tiger and bird heads and variants of tangented C- and S-spirals and circles. The sidewall is engraved with fine criss-cross hatching and spirals, imitating a Han pattern. On the back the round stud, partly perforated in the centre, is engraved with an abbreviated version of the designs on the upper surface, framed by inner and outer incised circles.

Bibl. London Sung Exhibition. 1960. *loc. cit.* No. 283.

Coll. Desmond Gure.

4 a. b. CYLINDRICAL CUP, WITH HANDLE. *Sung.*

Greenish grey with brown streaks.

H. $3\frac{3}{4}$ ins. Diam. $2\frac{11}{16}$ ins. Inner diam. $2\frac{1}{2}$ ins. (Cat. No. 113.)

The vessel stands on three plain feet and is provided with a ring handle having a wide upturned flange. The upper and lower edges of the cylinder are framed by an incised design with a lily pattern.⁴⁶⁾ Between these, bird and mask silhouettes appear against a background of modelled spirals. The base is undecorated. The decoration on the side of this vessel somewhat resembles that on the side of a larger ring-handled cup on three feet and with an elaborately decorated lid, in the Freer Gallery of Art, attributed to the Late Chou period.⁴⁷⁾ In both cases the silhouettes of the large bird and smaller masks above the feet appear against a background of modelled spirals. The upper and lower edges are also incised with a trefoil lily-pattern design. However, on this jade the masks near the handle and over the feet are distinctly archaistic and not at all in keeping with the ancient types. Also, the strongly tectonic feet of the Freer cup contrast with the comparatively straighter ones on the cup illustrated. The wide thumb-piece of the handle is also of different shape, although both differ from the pointed spur seen on T'ang metal forms.

Coll. Mr. Wilfrid Fleisher.

⁴⁶⁾ This pattern is unusual and difficult to parallel, but one form of the lily pattern, issuing from the sides of oval and round medallions is seen on Han textiles from Noin-Ula (Trever: *op. cit.* Leningrad 1932. Pls. 4 and 5.)

⁴⁷⁾ Illustrated: (a) A. Salmony, Arden Gallery Catalogue. N.Y. 1939. No. 184. Pl. 78; then in "collection of C. T. Loo" and with height given as "4 $\frac{7}{8}$ ins".

(b) W. Watson, *China before the Han Dynasty*. London. 1961. No. 63 and with height given as "8 ins." Mentioned here as being "from Chin Ts'un Honan" but stated by Mr. W. Trousdale as being in the Gallery records as not specifically ascribed to Chin-ts'un; the records noting only 'a "marked similarity" of this piece to some other jades ascribed to this locality'.

PLATE 32.

1 a. b. DOUBLE CYLINDRICAL VESSEL. *Sung*.

Greenish white with taupe markings.

H. $3\frac{9}{16}$ ins. W. $3\frac{7}{16}$ ins. Depth. $3\frac{1}{2}$ ins. (Cat. No. 137.)

The two cylinders, communicating at the base, are supported on the back of an animal with finely striated eyebrows and limbs and with a bifid tail emerging at the back. The eye-frames of the animal have a Shang-style depressed inner canthus. A falcon, with divergent crests and outspread wings stands on and grips the head of the animal, with claws embedded. The handle is formed by the backward extension of the wings of the bird. The top of the falcon's head is incised with a stalk flanked by outrolled spirals between which the torus of the flower emerges, in Late Chou and Han style. On the breast is engraved a heart-shaped palmette; a variant of this pattern is repeated on the tail-handle. The cylinders, connected internally by a narrow slot near the base and decorated on the outside in four registers, are arranged from above downwards as follows:

- a) a band of paired opposing S-spirals, connected alternately above and below by V-shaped motives;
- b) a wider band of legless *kuei* dragons with reverted heads, against an extremely fine criss-crossed background;
- c) a broad zone of tangent C-spirals and dissolved "tiger" patterns, imitating Late Chou decor;
- d) a thread relief upright lotus leaf pattern, each with three incised vertical lines within (an innovation of Sung jade decoration. Cf. fig. 3; and London Sung Exhibition 1960. Nos. 276 and 288);
- e) two rows of horizontal double C-spirals on the foot.

Similar jade vessels are in the British Museum (London Sung Exhib: 1960. No. 276. Pl. 91.) and in the Cleveland Museum of Art (Los Angeles T'ang Exhib: 1957. No. 280.) The pattern of opposing S-spirals, near the double rim of the jade, seen also in the British Museum example, is to be seen also on the side of a Sung silver vessel, fig. (2), where the spirals are linked, as in this jade, by V-shaped motives above and below, alternately.

The Victoria and Albert Museum owns a similar bronze vase, decorated with precious metal inlays, and similarly communicating at the base (Koop, *Early Chinese Bronzes*. Benn 1924. Pl. 107 A—B.) J. G. Andersson, quoting Berger and Grönberg, mentions that falcon hunting in China was known since the seventh century B. C.⁴⁸⁾ The motive of a falcon standing upright on its prone victim is to be seen on a detail from a Sasanian silver vase.⁴⁹⁾

Bibl. D. Gure, *Some Unusual Early Jades and their Dating*. loc. cit. Pl. 44 a. b. (for recent history of this jade see *ibid*. Note 37.)

Coll. *Desmond Gure*.

2. SILVER VASE. *Sung*.

From a hoard of Sung silverware excavated at Te Yang, Szechwan Province. With acknowledgments to *Wen Wu* (Shen Chung-Ch'ang, p. 48.) Nov. 1961.

3. LIBATION CUP. *Sung*.

Grey-green with brown markings.

H. $5\frac{1}{5}$ ins. W. $4\frac{3}{4}$ ins. (Cat. No. 122.)

⁴⁸⁾ J. G. Andersson, *Hunting Magic in the Animal Style*. B.M.F.E.A. 1932. No. 4. p. 303.

⁴⁹⁾ Bo Gyllensvärd, *T'ang Gold and Silver*. op. cit. fig. 66 (c). (after Orbeli and Trever No. 39).

The handle is formed by a climbing *ch'ih* and offspring; on the lip is an incised *lei wên* pattern, under which is a band of dissolved spirals. Below, is a wide central zone representing winged tigers and birds' heads, bordered by lines. The lowest register consists of a series of pendent lotus leaves in thread outline, enclosing three vertical incised lines in every leaf (cf. fig. 1 a.) The edge of the shallow foot rim is modelled in flat relief.

Bibl. London Sung Exhibition. 1960. *loc. cit.* No. 256. Pl. 89.

Coll. Mr. George F. de Menasce.

PLATE 33.

1. BUFFALO CALF. *Early Sung or earlier.*

Grey with brown clouding.

L. 3 ins. H. $1\frac{3}{8}$ ins. (Cat. No. 116.)

The young animal is recumbent, with its front feet in front of the head. A rope halter passes through the nose in two strands, looping round between the short horns and the ears. The artist has depicted, with a remarkable combination of strength and sensitivity, the potentially powerful body and limbs of the buffalo-to-be and the young head with typically bovine eyes which have not yet reached maturity.

Coll. *His Majesty The King of Sweden.*

2. LION CUB. *Early Sung.*

Greyish-green with yellowish-brown markings.

L. 2 ins. (Cat. No. 114.)

The cub is lying in an alert attitude with front limbs parallel, ready for forward movement. The feline character is indicated by the whiskers incised on the "pouched" upper lip; the blunt muzzle bears a complete perforation. The ears are modelled in low relief and the tail sweeps forward, resting over the left flank. The head is joined to the sturdy body without any neck, a feature seen also on certain adult animal representations of earlier periods; this cub-like feature is seen on the tiger cub on Pl. 34 (2) where the young animal is extending his head to look upwards. Unlike Han and Wei jade representations of the animal form there is no insistence on the structural limb joints, although the claws are represented by short incisions.

Bibl. London Sung Exhibition 1960. *loc. cit.* No. 244; Pl. 95.

Coll. *His Majesty The King of Sweden.*

3. RECUMBENT DOG AND PUPPY. *Sung.*

Green.

L. $2\frac{1}{2}$ ins. (Cat. No. 125.)

The animals have sleek bodies, sloping heads and receding lower jaws, resembling seals. The parent, whose right paw rests on the young one turns its head round, with an expression of awareness; the puppy looks up, expectantly. On the larger animal the ears are in modelled spiral and double-stepped technique, cf. Plates 23 (3) and 29 (2); the spine is undulating and the forward-curved tail long and bushy; the puppy has plain pointed ears, similar to those on fig. 2, but smaller and in more shallow relief.

Coll. Lord Cunliffe.

PLATE 34.

1 a. b. BUDDHIST MONK AND LION CUB. *Late Sung.*

Greyish green with brown and white markings.

H. $2\frac{3}{4}$ ins. W. 2 ins. (Cat. No. 171.)

The monk is posed with his right hand raised, playing with a lion cub. The human features are strongly modelled, with bushy eyebrows and the head, smooth in front, having finely striated hair at the back, ending in flat modelled spirals, cf. Pl. 22 (4). The folds of the garments have a linear treatment, with accentuated parallel grooves to be seen in the modelled folds on the back of the cloak-like mantle; also on the right sleeve and in the curved lines on the left sleeve.

A series of marble and stone sculptures from Northwest China, of 11th and 12th century date, published by Professor Sirén, demonstrate a similar tendency to a simple mode of linear stylization, often in combination with minor subordinate elements such as pieces of landscape and animals.⁵⁰) One such marble figure, dated in the year 1158, is of a Lohan playing with a cub. The linear stylization by grooved folds is very marked, although the pose and type of garments are somewhat different from the jade. Some of these particular stone sculptures referred to by Sirén, representing human figures made during the Tartar rule, are inspired by T'ang or earlier ideals but usually lack the originality of the classical 7th and 8th century prototypes; with certain notable exceptions they tend towards a kind of baroque, some of the lions, in the words of Sirén, resembling 'curveting theatrical beasts or toys'. The lion cub on this jade is of a type seen on ceramics of the same period.⁵¹) This jade group has a feeling of simplified expressionism, characteristic of certain of the 12th century stone sculptures referred to.

Coll. Desmond Gure.

2. MARBLE GROUP OF A LOHAN (ARHAT). Playing with a tiger cub. He sits on a rock, turning sideways, petting the animal which is looking upwards, resting on his knee. Dated 1158.

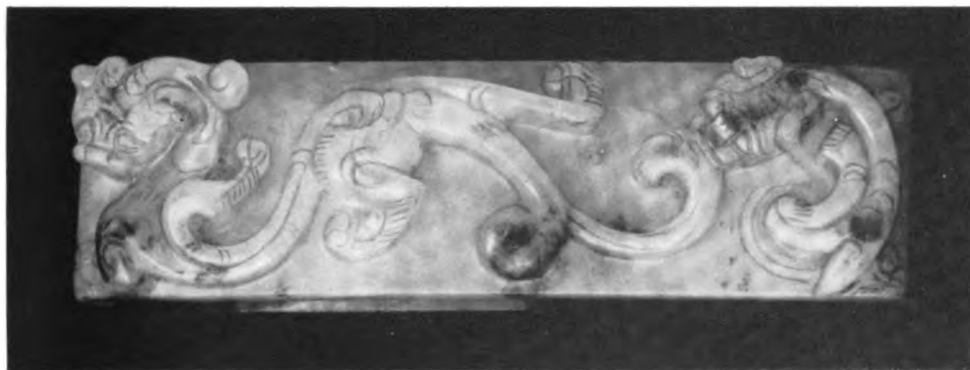
After B.M.F.E.A. 1942. No. 14. With acknowledgement to Professor Osvald Sirén. *Chinese Sculptures of the Sung, Liao and Chin Dynasties*. Pl. 6 (2).

Owing to the scarcity of jade animals in the round which can be dated with certainty to the Sung period as a result of controlled archaeological research, one should not entirely overlook any excavated specimens which are certainly datable, even if they happen to be of minor importance as works of art. I refer to two small jades excavated, in part of a cache at Kara-Khoja, Turfan, by Sir Aurel Stein in 1928 and afterwards deposited in the National Museum, New Delhi.⁵²) They are a good quality dog with a pug-like face and bushy tail, and a fish of more ordinary quality. Both objects are in the round and in a style which would be attributed to the Sung period on stylistic grounds alone, as far as one can judge by the illustrations. The find is dated to the first quarter of the twelfth century and if this is so the objects cannot be later than that period. At the present time it is not certain whether these jades are the work of a lapidary working in that part of the country, or whether they were made elsewhere and brought there in the course of trade or travel.

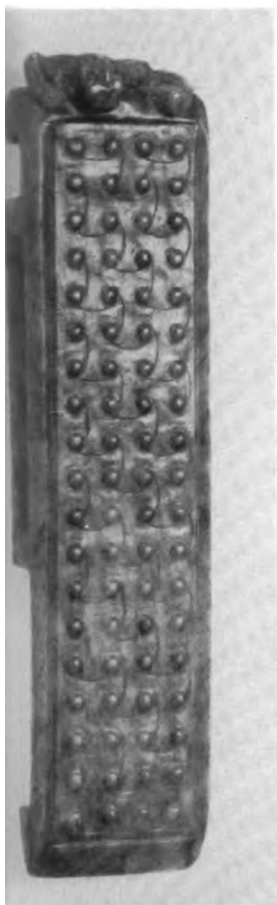
⁵⁰) Osvald Sirén, *Chinese Sculptures of the Sung, Liao and Chin Dynasties*. B.M.F.E.A. No. 14. 1942. pp. 52, 53.

⁵¹) Chewon Kim and G. Gompertz, *The Ceramic Art of Korea*. Faber 1961. Pl. 10. ("12th Century".)

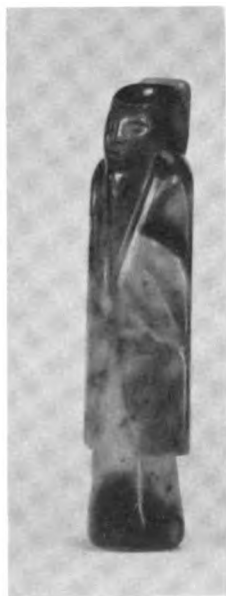
⁵²) Sir Aurel Stein, *Innermost Asia*. Oxford. 1928. Vol. III. Pl. LXXI. Kao. 02: Kao. 013.



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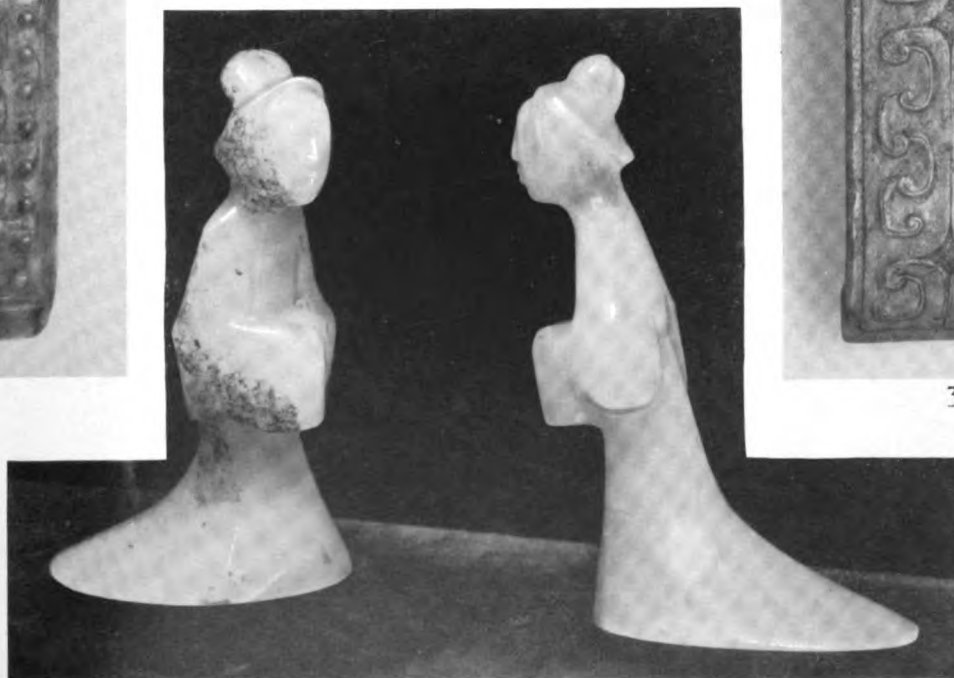
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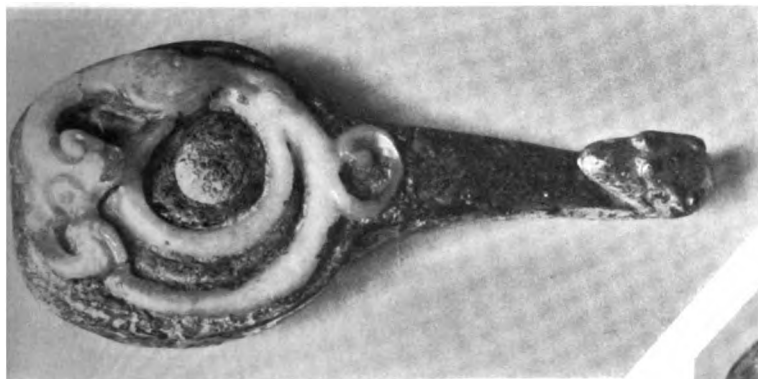
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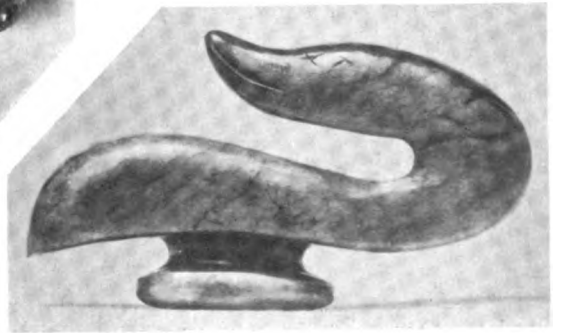
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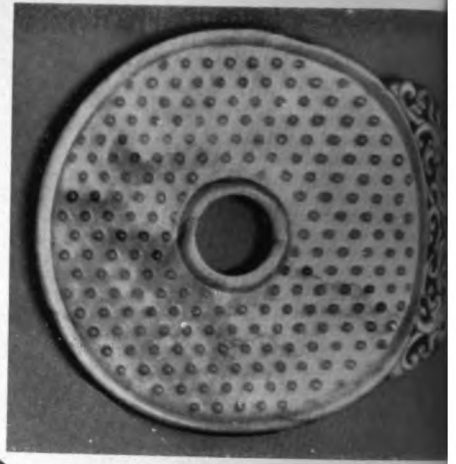
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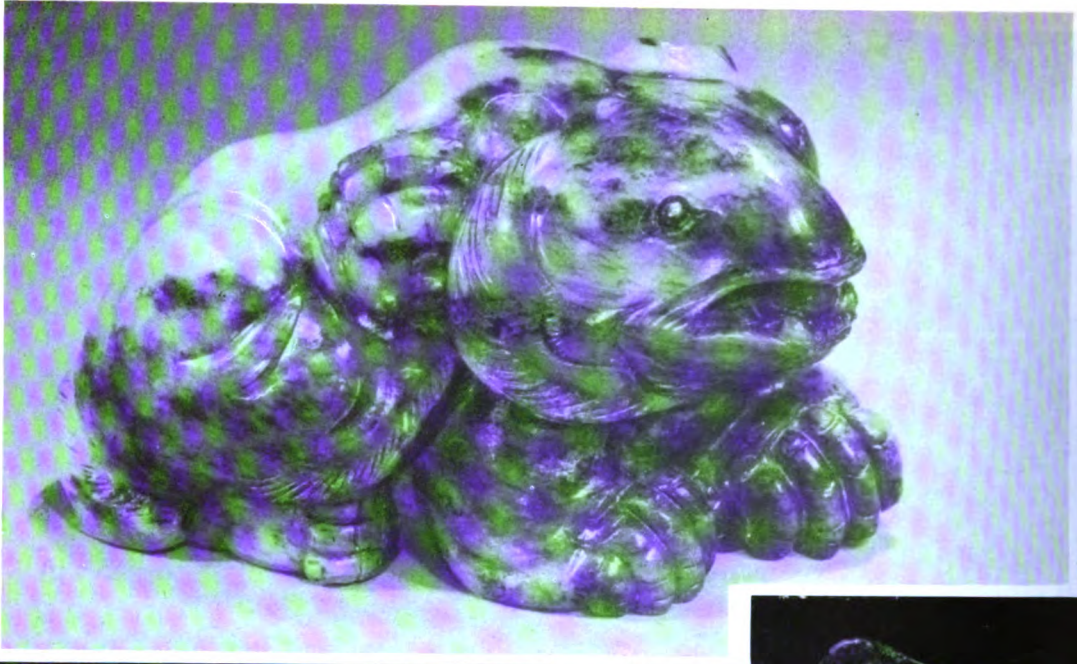
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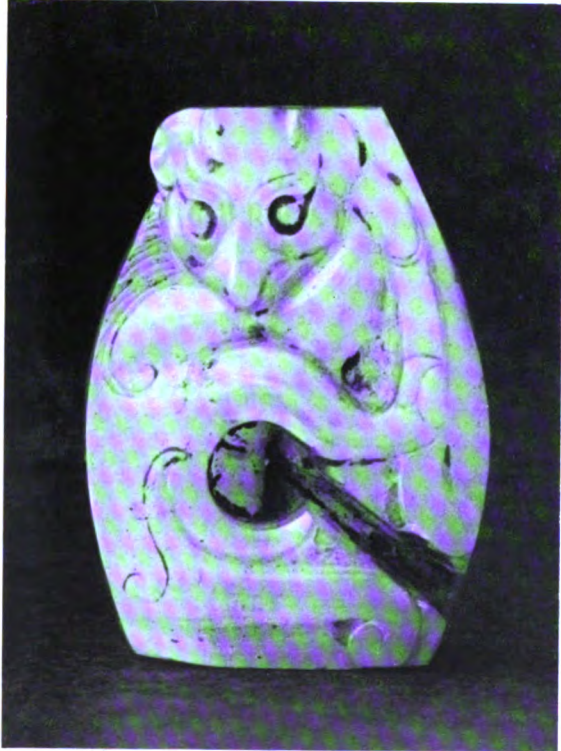




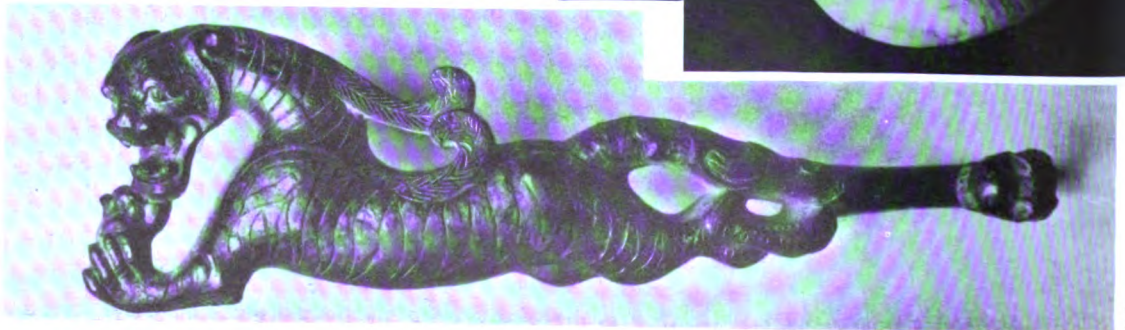




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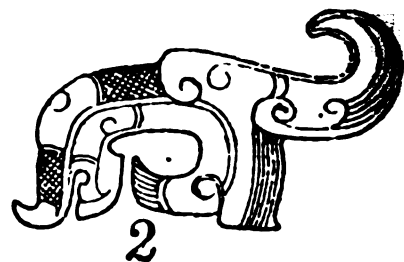
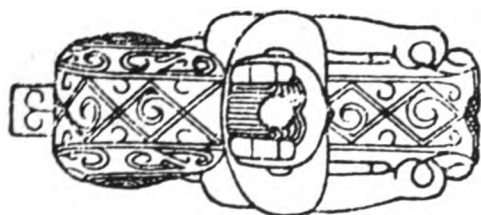
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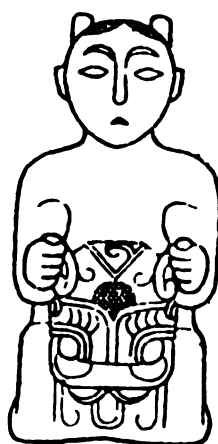
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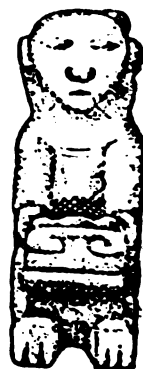
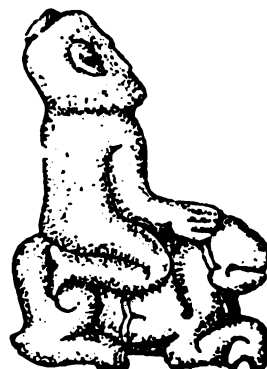
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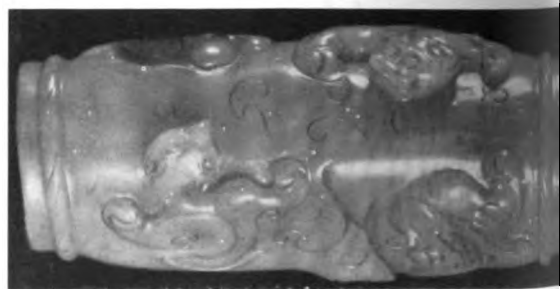
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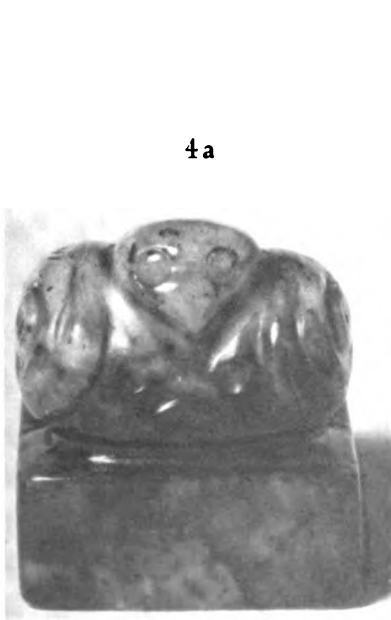
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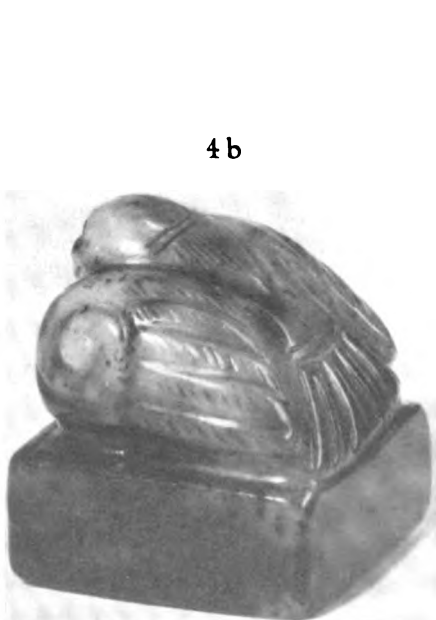
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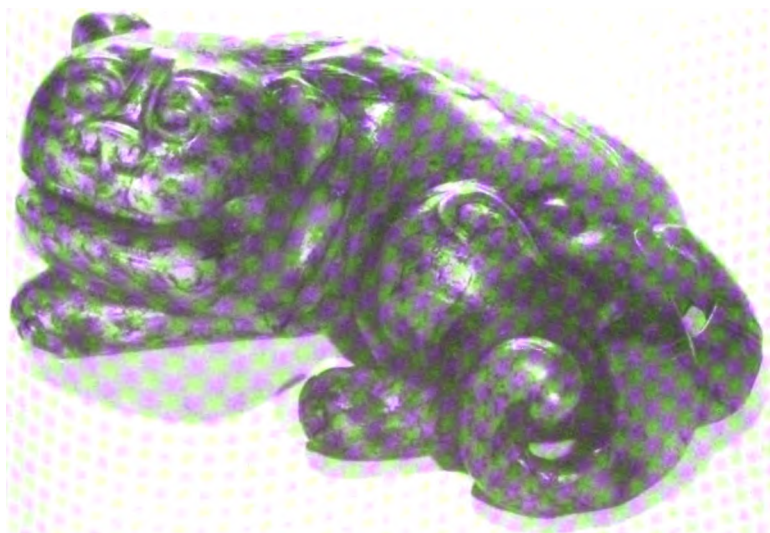
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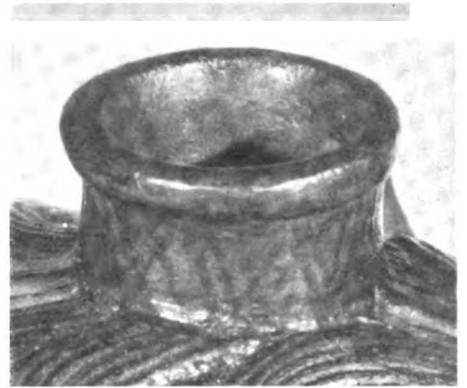
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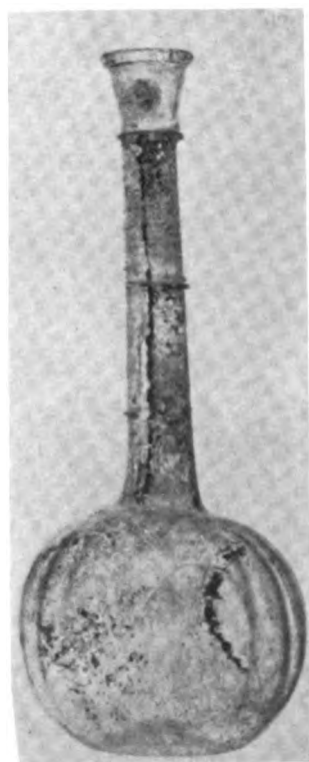
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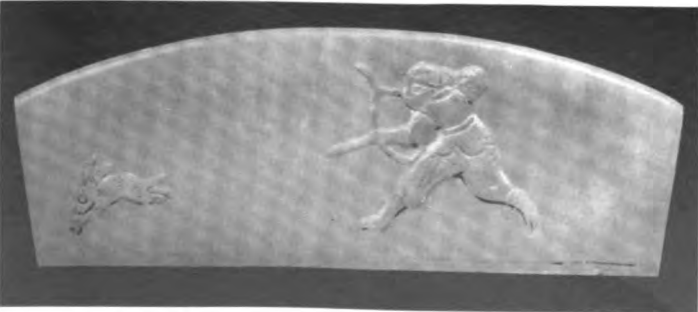
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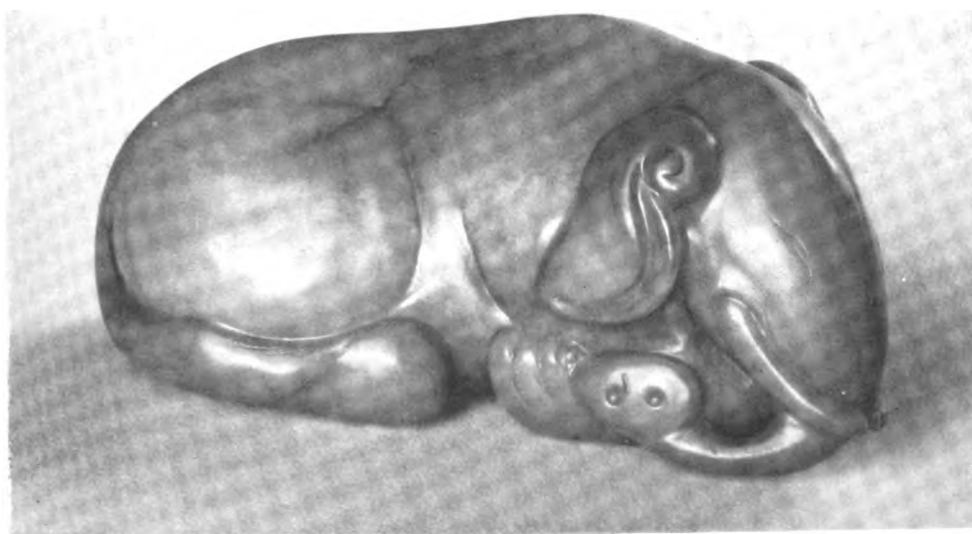
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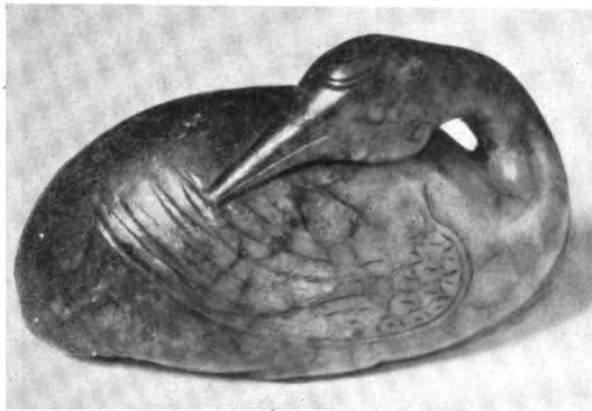
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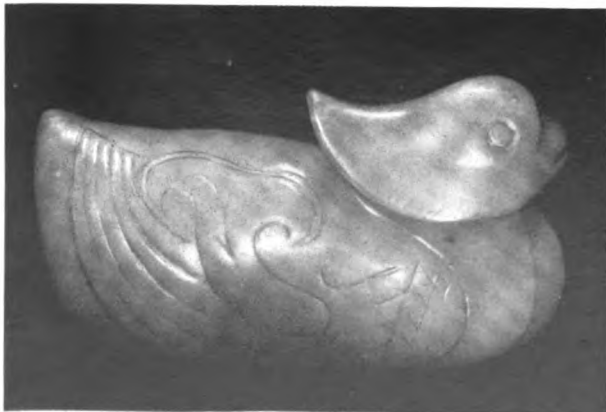
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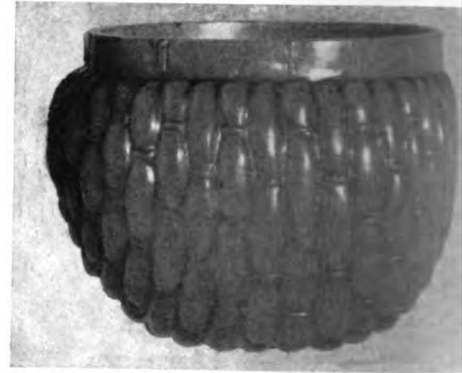
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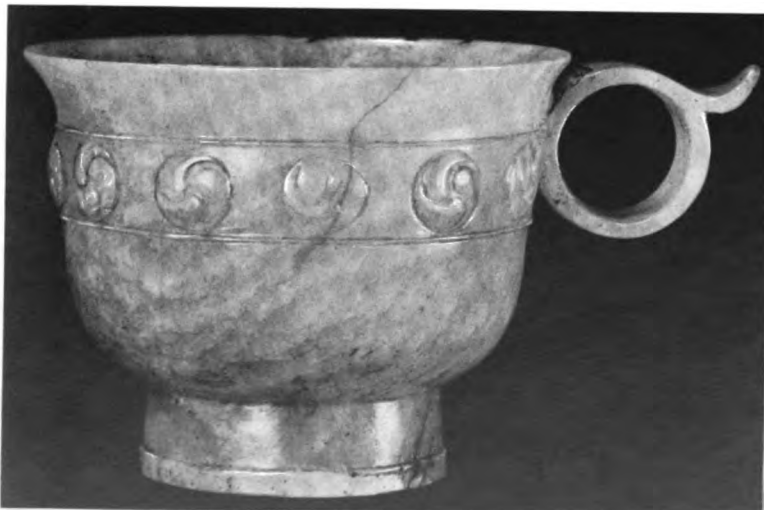
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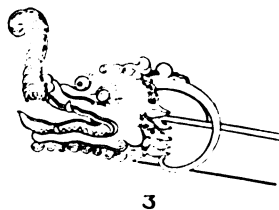
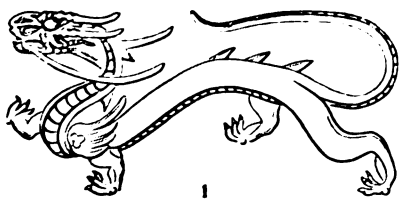
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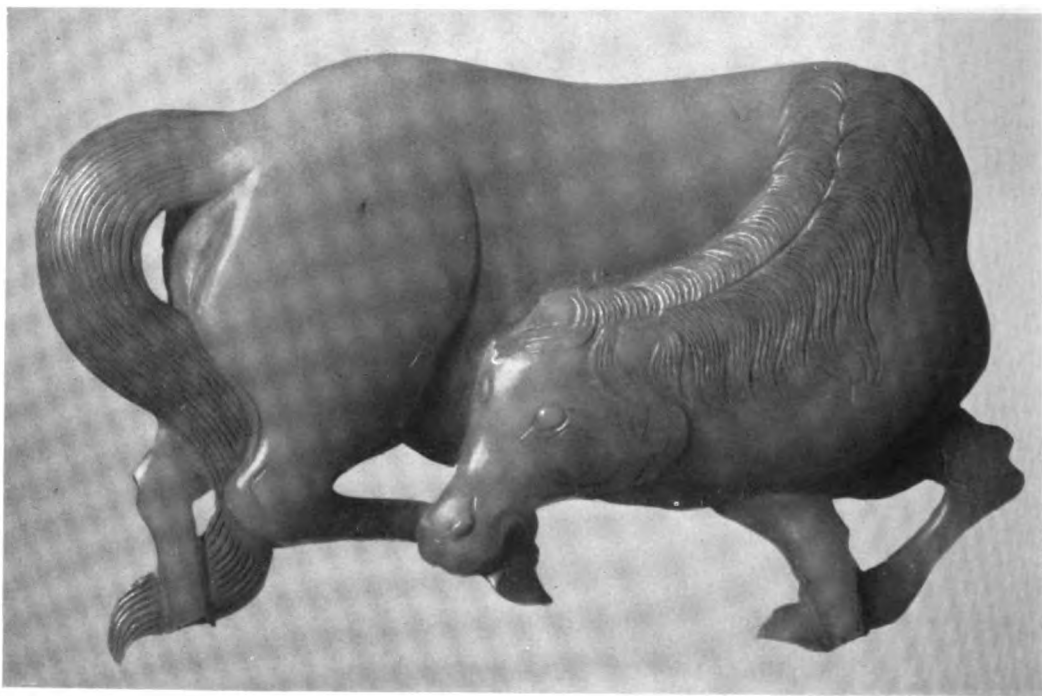
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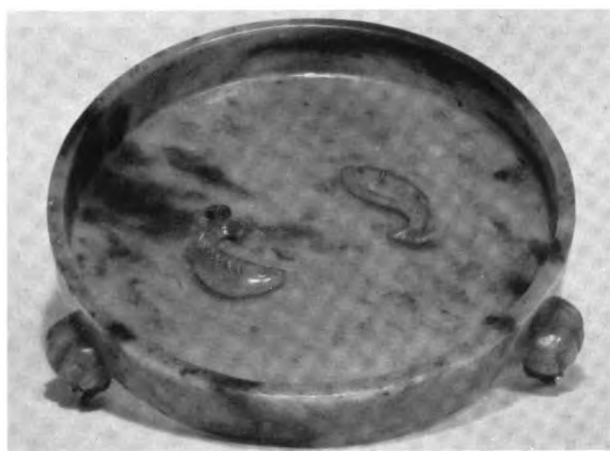


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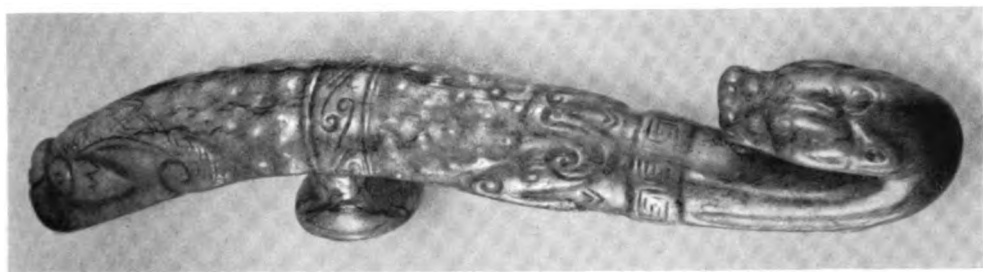




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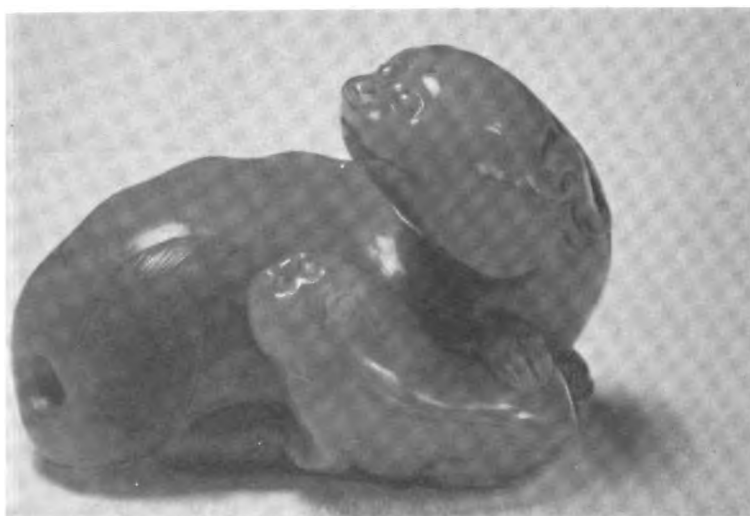
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2

SOME CHINESE PAINTINGS IN THE ERNEST ERICKSON COLLECTION

BY

BO GYLLENSVÄRD

When the Museum of Far Eastern Antiquities moved into new premises in May 1963, the collection of Chinese paintings was installed after a new system, half storage and half exhibition gallery. The paintings are displayed on separate screens, which at the same time serve as showcases with the scrolls exposed behind glass. The screens slide into the wall and are pulled out only when they are to be shown or studied. The present collection contains about 400 paintings from Yüan to Ch'ing, of which one third is of a quality good enough to merit exhibition. The majority of these have been acquired during the last 35 years by professor Osvald Sirén, who has also published the most important ones. Thanks to the generosity of Mr. Ernest Erickson, New York, fifteen other paintings have been lent to the museum to fill some of the many gaps which necessarily must exist in all Western collections in this vast field. In the following, nine of these paintings are reproduced and given a short description. They represent various schools of Chinese painting and are chosen from the Yüan, Ming and Ch'ing dynasties respectively.

Pls. 1, 2.

Tall Bamboos and Distant Mountains.

Wang Meng, tzu Shu-ning, hao Huang-hao, Shan-chiao. Born about 1309, d. 1385. From Wu-hsing, Chekiang. Nephew of Chao Meng-fu, one of the "Four Great Masters" of the Yüan periods. Landscapes and figures.

Hanging scroll in Indian ink on paper. The painting has been restored but its main parts are comparatively well preserved and few sections repainted, though the paper has darkened. H. 119 cm. W. 38 cm.

The foreground is dominated by a rocky shore on which tall bamboos are growing from the right. On a small terrace stands an open pavilion with a man seated in meditation. A path with steps leads from the water in the lower part of the picture up to the terrace and a young servant is approaching the pavilion. Out of the rocks comes a streamlet which flows into the river. The six bamboo trunks cross each other and stand in silhouette against the open water of the broad river. From the opposite shore mountains rise to high peaks forming several ranges, the most distant ones only depicted by a light ink wash. Down by the water are curtains of trees; the shoal water is marked by wavy lines.

Dark ink has been used to outline the foreground rocks, for the trunks of the bamboos and for the slopes of the distant mountains. The wet ink has been applied with a strong brush. The rocks are modelled in the characteristic style of Wang

Meng with s.c. "hemp-fibre wrinkles" (p'i-ma-ts'un), which gives a good illusion of form and body. While the ground is modelled in vivid lines, the bamboos are painted with firm strokes, both for the sections of the trunk and for the leaves. The ink is here skilfully graduated, giving a true sense of depth. The trees provide a connection between the two shores. They also render the contrast between airy leaves and massive ground which is important for the rhythm of the painting. Delicate brush-strokes are further to be found in the bed of reeds. The foreground rocks and distant mountains are washed with light blueish ink, which binds together all the curling "hemp-fibres" and dots and makes the untouched river surface and skies more airy.

The brushwork of this painting is reminiscent of several works by the artist, though the composition is not usual for him. Good for comparison are "A Scholar Playing the Ch'in in his Study, Servant-boys bringing Scrolls", in the Chicago Art Institute,¹⁾ "Two Pavilions by a Waterfall in a Mountain Gully" dated 1351,²⁾ and "Scholar's Pavilions under Spreading Pines in the Mountains" in the Chou Hung-sun collection.³⁾

A similar subject has however been painted by Wang Fu, tzu Meng-tuan, b. 1362, d. 1416, and is reproduced in *Shina Nanga Taisei*. Its artistic qualities do not seem to be as high as in Wang Meng's painting, but most probably it is inspired by the older master.

The painting has two inscriptions at the top and one in the framing silk, as follows. First colophon:

"Tall Bamboos, Distant Mountains. Formerly Wen Hu-chou (Wen Tung, 1018—1079, the greatest bamboo painter of the Sung period) painted a 'Fair Clouds' hand-scroll. Sun Szu-ling (unknown) wrote a colophon at the top of the picture. The vigour and boldness of strokes in his (Wen's) painting excells Kuo Hsi (11th century). He puts groves of bamboo among rocks and trees. Being his own creation, we should not talk about from which school it comes.

Tzu Wen (unknown) Kuang-wen (Director of Studies) gave me paper and asked me to paint "Tall Bamboos and Distant Mountains". I regret that the vigour and boldness of my strokes in bamboo painting cannot compare with Kuo's, and is still far away from Hu-chou's. As to my own painting it is dull, simple, rough and wild. I did it according to my wish at the moment of my inspiration. For the time being I use it to thank Kuang-wen for his kind intention. Written by Huang-ho Shan-jen Wang Meng."

Second colophon (A stanza of four lines):

"The pavilion covered by tall trembling bamboos. The cliff facing the roaring cascade. Remembering the foot of a hill in Kuai Chi (a picturesque place in Chekiang where Wang Meng was born) I have seen them there at late spring. Written by the Imperial autograph of Ch'ien Lung at the beginning of spring of the year Ting Ch'ou (1757)".

¹⁾ Osvald Sirén, *Chinese Painting* . . . Vol. VI, pl. 104.

²⁾ Op. cit. pl. 106.

³⁾ Op. cit. pl. 108.

Five seals of Ch'ien Lung.

1. Ch'ien Lung Ch'en Han.
2. Chi Hsia Lin Ch'ih.
3. Ch'ien Lung Yü Lan Chih Pao.
4. Shih Chü Pao Chi.
5. Ch'ien Lung Chien Shang.

Third colophon (on the frame):

"I paid Hsü Ta-shou two thousand coins for the "Tall Bamboos and Distant Mountains" painting by Huang-ho Shan-jen. Ta-shou repaid me twelve percent interest to get it back. At present it belongs to Neng-yin. I regret that I could not keep it then. But Neng-yin has the same taste as I. Since "The bow of Ch'u is found by the man of Ch'u" I am relieved (i.e. since the lost object is found by a compatriot it is still in the same country). Recorded by Wang Chih-teng of T'ai Yüan (in Shansi)".

Pls. 3, 4.

Landscape with Mountains and Rivers.

Sheng Mou, tzu Tzu-chao. From Chia-hsing, Chekiang. Active c. 1310—1360. Landscapes, figures and birds. Followed Tung Yüan and Chü-jan as well as later Sung masters.

Fan-shaped album leaf. Indian ink and colours on silk. Silk with one thread for warp and one for weft, Yüan-type. Damaged and repaired darkened silk, comparatively few repaintings.

H. 23.5 cm. W. 20.4 cm.

In the foreground is a strip of land jutting out into the river. Large trees make a grove to the left in which are two open huts at an angle. A bridge leads over the water to the opposite shore, where there is another group of trees. The main river passes diagonally through the landscape and in the lower part of the picture beds of reeds are seen in the water. In the middle section of the painting mountains rise one behind the other in a curving chain. On the left the river flows out behind the hills and to the right it is joined by a streamlet coming down from a valley. This stream is flanked by a path leading to a temple surrounded by trees. Trees also grow on the slopes and ridges of the mountains, the vegetation on the distant peaks being marked by dots. Only two peaks in the far distance are barren.

In spite of the small scale the landscape has depth and width, the mountains are rendered with convincing volume and massiveness. The ground with its irregularities, the greenery and the trees are painted in wet ink, sensitively graded, which gives air and atmosphere to the picture. The leaves and branches of the trees are varied from delicate details to impressionistic pointillism. Most probably the artist has painted a summer landscape, with its humid, hot air.

The style of painting is clearly reminiscent of Chü-jan, as can easily be seen from a painting such as "A Winding Path between High Mountains in Autumn" (Ku-

kung collection).¹⁾ This style is also evident in his own large landscape, belonging to the Nelson Gallery of Art in Kansas City, called "A Scholar's Pavilion by a Stream in Cloudy Mountains".²⁾ Another good example of Sheng Mou's style for comparison in this connection is an album leaf in the Severance A. Milliken collection, Ohio, U.S.A.³⁾

The painting is not signed but has two seals: Sheng Mou and Tzu-chao, which seem to be contemporary.

A late colophon fixed to the leaf runs as follows:

"Sheng Mou, also called Tzu-chao, was a native of Chia-hsing in Chekiang during the Yüan dynasty. In landscapes, figures, flowers and birds he followed Ch'en Chung-mei (Ch'en lin, 1260—1320, painter of landscapes, figures, flowers and birds) but changed somewhat Ch'en's method. Sheng's work is very skilful, even too skilful. Thus recorded in the topography of Chia-hsing county and Hua-shih-hui-yao (a general summary of painting history) etc. I have seen some of his paintings and all of them are excellent. This one is also very fine and smooth, still having the spirit and the pattern of the Sung masters.

Li Tso-hsien (also called Chu-p'eng, active at the beginning of the 19th century) wrote the colophon." Seal: Chu-p'eng.

Pls. 5, 6.

"The Parting of Su Wu and Li Ling."

Attributed to Ch'ien Hsüan, tzu Shun-chü, hao Yü-t'an. From Wu-hsing in Chekiang, c. 1235—1300 A.D. Figures after Li Kung-lin, landscapes after Chao Ling-jiang, flowers and birds after Chao Ch'ang. One of the "Eight Talents of Wu-hsing".

Handscroll in ink and colours on silk, fragment. Silk with one thread for warp and two for weft.

L. 84.5 cm., H. 27.5 cm.

A wellknown scene from the Han-period is here represented, i.e. the general Li Ling, who had lived for a long time among the Hsiung-nu, trying to persuade his old friend Su-Wu — also a prisoner of the Hsiung-nu — to enter the service of the enemy. Su Wu had been transported far to the North as a shepherd and was visited by Li Ling. However, he refused to deceive the Chinese Emperor Wu-ti and had to live nineteen years as a prisoner before returning to his homeland. The scene given in the handscroll is the moment when the old friends take farewell and Li Ling has given up his attempt at persuasion.

The section preserved shows to the right a shepherd leaning on a standard and watching something now lost. He is wearing a light long-coat lined with fur around the waist and kept together by a band with loud ends. He also has light brownish leather boots and a green cap. To the standard is fixed a green rolled-up flag crowned by a red tassel.

¹⁾ Osvald Sirén, *Chinese Painting* . . . Vol. III, pl. 168.

²⁾ Osvald Sirén, *op. cit.* Vol. V, pl. 90.

³⁾ 1000 Jahre Chinesische Malerei, Ausstellungskatalog, München, 1959, No. 31.

To the left of him are the two friends embracing each other, Li Ling seen from the side and dressed in a long red coat with light underwear and black felt boots. His belt is green with four long bands hanging down on the back, and a curved sword hanging at his side. This sword has a green sheath, gilt handle and rapier-guard. On his dark hair he is wearing a small flower-shaped green cap, fixed under the chin by a string.

Su Wu is partly hidden by Li Ling and seen *en face*. He is dressed in a light coat lined with leopard fur and has a green girdle. He has freely growing hair without a cap; behind him there is a staff with a curved top from which hang tassels in red, green, black and white, with a leopard's or tiger's tail below these. The two friends are looking moody and each has a hand on the other's shoulder. In front of them are three sheep, one ram with dark patches and two ewes, one with brown patches and the other white.

The last figure group is made up of a groom with his horse. The latter, seen half from behind and with its head turned away from the spectator, is a stout black animal with white stockings. Its tail is tied up and there is a saddle with a circular green cover and gilt stirrups. The saddle is white and lined with green volutes and kept in place by leather straps from which green bands are hanging. The groom is standing at the head of the horse and looking towards the two friends. His dress is that of the Hsiung-nu with a light long coat, green girdle and cap.

The painting is made with firmly drawn lines, contours as well as folds and other details of dress, fur etc. The facial expressions are vivid and the human types skillfully rendered. The colours are varied in nuances and in some places stress the forms. The style bears a close resemblance to that of the Sung-master Li Kung-lin.

An inscription added later runs: Wu Hsing Ch'ien Hsüan Shun-chü, e.g. Ch'ien Hsüan Shun-chü from Wu-hsing.

There are several seals on both sides of the figures, among them those of the painter.

The attribution to Ch'ien Hsüan is easy to understand if this work is compared with figure paintings by this master. James Cahill has given a good analysis of the handscroll, which belongs to the Freer Gallery, by him and representing "Yang Kuei-fei mounting a horse".¹⁾ Although the handscroll is not painted by Ch'ien Hsüan it most probably was made during the 14th century.

Pls. 7, 8.

"The Three Fruit Eaters".

Ts'ui Tzu-chung, tzu Tao-mu, hao Pei-hai and Ch'ing-yin, from Lai-yang, Shantung, who lived in Peking. Active in the first half of the 17th century, d. 1644. Figure painter, equally famous as Ch'en Hung-shou. Committed suicide when the Ming dynasty was overthrown.

¹⁾ James Cahill, *Ch'ien Hsüan and His Figure Paintings*. Archives of The Chinese Art Society of America, XII, 1958.

Album leaf. Ink and colours on silk. Silk with single thread for warp and weft but very neatly woven. Darkened but well preserved.

H. 26 cm., W. 26.5 cm.

This subject obviously goes back to a painting by Chao Mêng-fu (1254—1322) depicting the three poet friends Su Tung-p'o, Huang T'ing-chien and Fu Yin tasting fruits. Three elderly gentlemen are standing in a semicircle in positions resembling those of actors on the stage. They have large plums in their hands and are tasting them with delighted expressions. They seem to be concentrating on the gourmandise, only longing for the next moment when their teeth will sink into the juicy fruit. Su Tung-p'o and Huang T'ing-chien are dressed in long old-fashioned scholars' robes with heavy folds drawn in jerking lines. Their garments seem to take part in the movement and accentuate it. They are bearded and wear high black caps. Su Tung-p'o has a reddish beard and Huang T'ing-chien a black one. The monk poet Fu Yin has no beard but a small yellow cap like a metal crown, fastened by green bands knotted under his chin.

To the right are two servant boys, each holding a basket with plums to suggest a fruit festival. One of the boys has a basket on his back, the other is holding his in front of him.

The painting is done with sharp and very fine lines in the Kung-pi-manner. Light colours are used for the garments, carnation and fruits. Some shading is used to deepen the folds — an interesting example of archaism going back to the early T'ang period. The background is plain without colours, though now darkened.

In the upper right corner is a signature: Pei Hui Ts'ui Tzu-chung and the seal: Tzu-chung. The calligraphy and seal both appear genuine.

A colophon has been added to the album leaf, running as follows:

"The elderly Ts'ui Ch'ing-yin, a first degree graduate, committed suicide when the Ming dynasty was overthrown. He was not only famous for his painting talent but talking about his paintings they, too, are excellent and worthy to be handed down. The painting "Three Fruit Eaters" is lively, the lines of the clothes are ancient. People say: "He was equally famous with Ch'en Lao-lien (Hung-shou, 1599—1652), they were the two best painters of their time, Ch'en in the South and Ts'ui in the North. Really they were two rivals. Li Tso-hsien wrote the colophon". (Li was active early in the 19th century).

Pls. 9, 10.

"Old Trees and Chilled Crows".

Wên Cheng-ming, tzu Cheng-chung, hao Heng Shan. Born in Suchou 1470, d. 1559. Scholar, poet, calligrapher and painter. Followed Shen Chou and the Yüan masters.

Hanging scroll, ink on paper.

H. 105 cm., W. 29.5 cm.

This is a composition rare in Chinese landscape painting. In the foreground a stream runs diagonally with a path on both banks connected by a plain bridge,

probably a single slab of rock. A low, bony cypress is placed in the centre below. Along the path a man is wandering towards the interior, following the streamlet on its zig-zag way among the trees. He is dressed in a long coat and black cowl, wearing a staff in his hand. The banks are low, sloping down to the water; in the background the stream disappears behind a curve. The trees in the foreground make a curtain with their crowns and the naked branches are seen against the clear sky. Only a few of the trees still have leaves left on their branches. No mountains are seen above the trees and this gives the landscape an unusual, low horizon, the curving streamlet and the trees alone giving depth to the view. Above the trees dark birds — crows — are flocking. They underline the autumnal mood in the painting.

By varying the ink between the naked trees and the ground with its tiny vegetation the artist gets a strong illusion of space and air under the trunks. The brushwork is soft and sensitive, with careful use of mostly dry ink. The black ink is strong only in the low bushes along the stream.

Even if the subject here represented is a rare one in Chinese landscape painting, Wen Cheng-ming has made other similar compositions. "Pine Forest and Waterfall" in the Ku-kung collection is one example.¹⁾ As Sirén points out in his description of these paintings, they are good examples of the group of landscapes which must derive from his own studies of the actual landscape around Suchou, where he lived between 1527 and 1559.

To the upper right is an inscription which runs:
"Old trees, chilled crows. Cheng-ming painted it in the winter of the year Chia-yin" (1554 A.D.). There are two seals after his signature:

1. Wen Cheng-ming yin.
2. Heng Shan.

On the left side of the framing is a colophon written by Ts'ai Chih-ting which runs:

The "Old trees and chilled crows" painting is primitive, simple, quiet and restful, having the same excellent technique as that of the elderly Yün-hsi. The people of Wu say: "Wen is rough and Shen is fine"; that is true. Ts'ai Chih-ting wrote on the 4th of the 4th lunar month in the year Kuei-wei of Tao-kuang (1823) in the official residence of Yüeh.

Two seals:

1. Ts'ai Chih-ting yin.
2. Sheng Fu (another name for Ts'ai).

Pls. 11, 12.

"Two Scholars under an Old Cypress by a Waterfall".

Wen Cheng-ming, tzu Cheng-chung, hao Heng Shan. Born at Suchou 1470, d. 1559. Scholar, poet, calligraphist and painter. Followed Shen Chou and the Yüan masters.

¹⁾ Osvald Sirén, Vol. V, pl. 209 A.

Hanging scroll, Indian ink on paper.

H. 58,5 cm., W. 26,5 cm.

In the foreground are two gnarled cypress trees, one almost straight, the other S-curved behind the first one. The roots are lifted above the ground and a creeper encircles one of the trees. The foliage is concentrated to some of the branches at the top, otherwise the trees are bare. These powerful trees are growing on the bank of a streamlet running diagonally through the picture from right to left. The water comes from a high cascade in the mountain. The banks of the stream are rocky, the further ones with some bushes. A path is seen in the foreground to the right going down to the water and following the shore. Below the trees two scholars are talking together; a young servant with a ch'in under his arm is approaching them from the left. In the background the mountains rise steeply to a bulging top with some vegetation.

The painting is done in varied strengths of ink, the mountain and ground mainly with dry brush and light ink, the foliage and vegetation in deep ink used in a pointillistic fashion. The movement of the water is represented with thin flowing lines but the rocks and stones are painted with very sparse lines and dots. The total impression is of a light airy atmosphere with depth and calmness.

Compared with other paintings by Wen Cheng-ming showing cypresses and old pinetrees, this picture is more sensitive and wet in the ink. It is dated 1556, i.e. when the artist was 86 years old, but does not give any impression of weakness in brushwork, or laxity. On the contrary, the painting shows that the old master at this time combined a firm design with sensitive pointillism.

The painting has the following inscription: Chêng-ming painted it on the 8th of the 5th lunar month in the year of Ping-ch'ên (1556).

Two seals:

1. Cheng.
2. Ming.

Among the collector's seals are two of the famous family Li:

1. Hsiao Hua Shan T'ang: The small painting pavilion.
2. Ho Fei Li Shih Wang Yün Ts'ao T'ang Chen Ts'ang Chin Shih Shu Hua Chih Chang: The seal of the Wang Yün cottage of the family Li of Ho Fei for preserving metals, jades, calligraphies and painting.

The painting is mentioned in Sirén, *Chinese Paintings . . .*, Vol. IV, p. 184, and reproduced in Vol. VI, pl. 212.

Pl. 13.

"Mountains with trees on the cliffs".

Chang Jui-t'u, tzu Ch'ang-kung, hao Erh-shui, Kuo-t'ing and other names. From Ch'üan-chou, Fukien. Chin-shih in 1607. Landscapes.

Hanging scroll, ink on silk.

H. 144 cm., W. 44.5 cm.

Fantastic rocky mountains rise high in three ledges. The first is to the left in the foreground, with a shape reminiscent of a human head. A path appears above and the next rock shoots up in a bulging contour with a few trees on the top. To the right is a valley with fir trees which receives a great cascade from the waterfall above. The foam from the water turns into clouds of mist partly hiding the trees. In the centre of the painting is another mountain ledge with four pine trees seen in silhouette, to the right falls the water cascade, partly hidden by the highest rock shelf. This clings to the mountain wall and carries another group of pine trees and firs, which are seen against the white cascade. Above, everything disappears in the clouds.

The landscape is done in strong intensive ink and with very dramatic brushwork underlining the romantic mood of the picture. Everything is painted in wet ink without any details but with a skilful gradation of the black ink. The style of the painting is close to other scrolls by the same master. For comparison there is the landscape dated 1631 in the Seikado collection, Tokyo.¹⁾

The inscription and signature of the artist runs as follows: Po Hao An T'ao Jên, Jui-t'u at summer time in the year of I-hai (1635) of Ch'ung-chen (1628—1643).

Two seals:

1. Jui-t'u.
2. Unreadable.

Pl. 14.

"A River View with Mountains in the Foreground".

Wang Hui, tzu Shih-ku, hao Keng-yen San-jen, Ch'ing-hui Chu-jen, Chien-men Ch'iao-k'o and other names. From Ch'ang-shu, Kiangsu. Born 1632, d. 1717. The third of the "Four Wangs" and the founder of the Yü-shan school.

Hanging scroll, ink and colours on paper.

H. 36 cm., W. 22 cm.

A wide view over mountain ranges traversed by running streams. In the foreground three watercourses join, one coming from the left, another from the centre and the third from the right. Two of them run in a series of waterfalls out of the mountains, the central one seems to be connected with the wide water in the background. To the right a wooden bridge zig-zags over the stream and two men are walking towards the opposite shore where the path clammers beside the streamlet. Behind the bridge, fir trees and bamboo are growing in a valley where the mist is coming down. To the left there is an open pavilion close to the waterfall and shaded by large pine trees. A seated man is "listening to the water".

In the middle section of the picture a village is seen at an inlet of the wide river and protected by the mountains. The river bank is deep and tongues of land stretch out into the water. There are two sailing boats on the river and on the opposite,

¹⁾ Sirén, Chinese Painting . . . Vol. VI, pl. 296 A.

distant shore low mountains disappear in the clouds. To the left in the middle there is another group of huts on a terrace, with mountains and woods around.

The cliffs curl in high chains which cross each other diagonally in the picture. This movement of the rocks and streams gives a good depth to the landscape and an illusion of distance.

The painting is done in nuances of smooth inkwashes without dramatic contrasts. Somewhat stronger accents of ink are found in the trunks and branches of the trees, in the houses and the vegetation on the mountains and on the ground. Apart from ink, the artist also used a reddish colour for the pine trees, the houses and the bridge. Light blue-green has been used for the foliage of the trees.

The date, 1694, tells us that the artist was 62 years old when he painted this landscape and the picture is undoubtedly a good example from this period of his life. As Sirén has pointed out, a landscape like this must have been made from a real view which the artist has studied carefully.¹⁾ In this respect it is different from the handscroll on Pls. 15—24.

The painting has a poem with the following content:

The hills after rain resembling a coloured painting.

The sound of the stream reaching the Po Yün pavilion.

The clouds cannot hinder the sound of the stream spreading.

It is flowing and passing the wild plain and green banks.

The poem is signed:

Keng-yen-san-jen, Wang Hui painted it on the 9th of the 9th lunar month in the year of Chia-hsü (1694) in the Hsin T'ai cottage.

Two seals:

1. Wang Hui Chih yin.
2. Wu Mu Shan-jên.

One seal at the top of the painting: Tai Yüan.

Pls. 15—24.

"Innumerable Peaks in Mist".

Wang Hui, Tzu Shih-ku, Hao Keng-yen San-jen, Ch'ing-hui Chu-jen, Chien-men Ch'iao-k'o, and other names. From Ch'ang-shu, Kiangsu. Born 1632, d. 1717. The third of the "Four Wangs" and the founder of the Yü-shan school.

Handscroll, ink and colours on paper.

L. 501.5 cm., H. 29 cm.

The long scroll is composed in four main sections, each with a mountain range in the centre. The painting starts with a view of mountains appearing through the mist and with curtains of fir trees along the ridges. Far away a river is flowing and a boat is seen on the opposite shore. The water surface disappears behind the rocky peaks. Some buildings are in silhouette and a path connects them, leading from a porch in the background towards the foreground where it is hidden by the mist but visible again in front of the tower seen against the open river.

¹⁾ Sirén, *Chinese Painting . . .*, Vol. V, p. 180.

A series of rocky peaks now hides the view, the mist sweeping around their feet. In the centre a streamlet comes out of the cliffs, passes under a bridge with a pavilion and widens in the foreground, obviously joining the river. Over the bridge the path goes further under the pine trees to another group of buildings. It is again hidden by the mist on low hills but reaches a village situated on a terrace. Above the terrace a mountain block rises towards the sky, with strings of fir trees crowning the ridges. A ravine breaks through the mountains with another stream running down in a white curling band through a wood of firs. Before joining the river in the foreground it is crossed by a long wooden bridge with a man walking upon it. The wooden construction continues as a path, with some steps, leading under willow trees to an open hexagonal pavilion with two seated men. In the foreground two other men are sitting in boats on the river. Here again the main river is visible with lower hills going down to the water. The path now comes into the foreground and is shaded by old trees, disappearing again in a firwood at the foot of high mountains. The river here enters the foreground, running out between the mountains. The water is low, stones on the river-bed being visible. Another village is placed close to the shore and on terraces up in the hills, some of the houses shaded by willows and bamboos. Facing the river is a fence and behind the village a streamlet falls in cascades from the mountains, which rise above the painting, their peaks cut off, and with a more scanty vegetation of fir trees. The path is still in the foreground and bridges another stream coming from the heights. Two men are walking over the bridge towards the other shore, on which stands a group of old willows.

After the central mountain range the terrain again becomes lower and the view widens to show a watery landscape where the river in the background is connected to the water in the foreground with various streams falling in cascades. Lotuses are growing in the water in the foreground and a man with his buffalo is walking along the path. There is a pavilion in the water among the lotuses, with a man enjoying the view out over the flowers. Next comes a summer retreat with houses and gardens planted with various kinds of trees, such as willows, firs, bananas, bamboo, wu-t'ung and pine trees. Terraces are shown along the water and behind the houses rice paddies stretch to the upper river, where five boats are by the shore and two are sailing on the water. Birds are flocking in the air.

More mountains now appear with hundreds of sharp peaks coming out of the mist, and the river dominates the foreground. The painting ends with barren peaks in silhouette and the broad river disappearing in the remote distance.

The long landscape is painted in a rich variety of colours, blue, green and reddish, the ink only supplying a skeleton to the composition. All the distant peaks and hills are done in light splashes of blue greyish ink and rose.

The inscription runs as follows.

Kêng-yen-san-jên, Wang Hui's from Hai Yü copy of the "Innumerable Peaks in Mist" of Yen Wên-kuei (10th century painter) in the 9th lunar month of autumn in the year of Hsin Mao (1711).

Two seals:

1. Shih Ku Tzu.
2. Wang Hui chih yin.

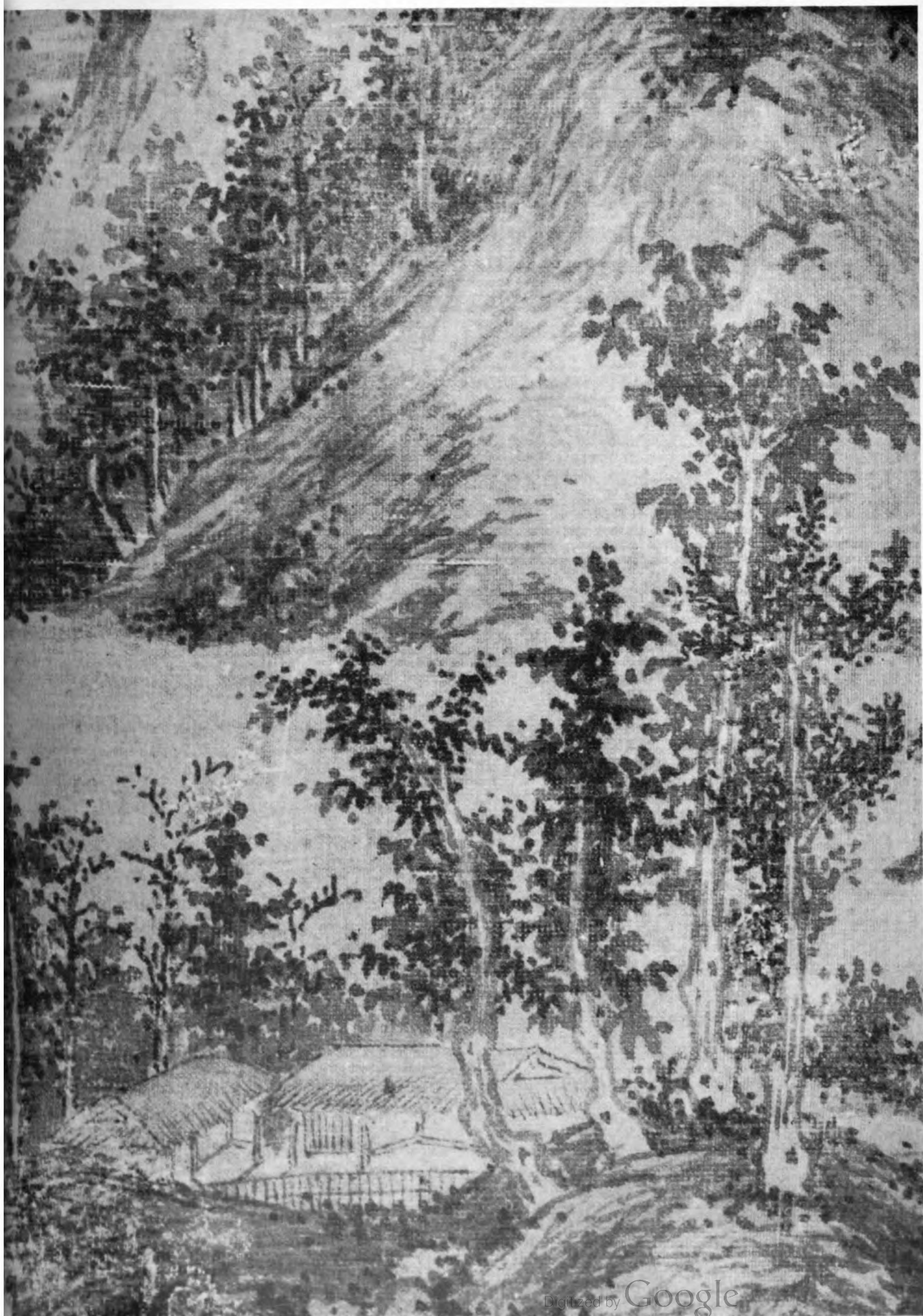
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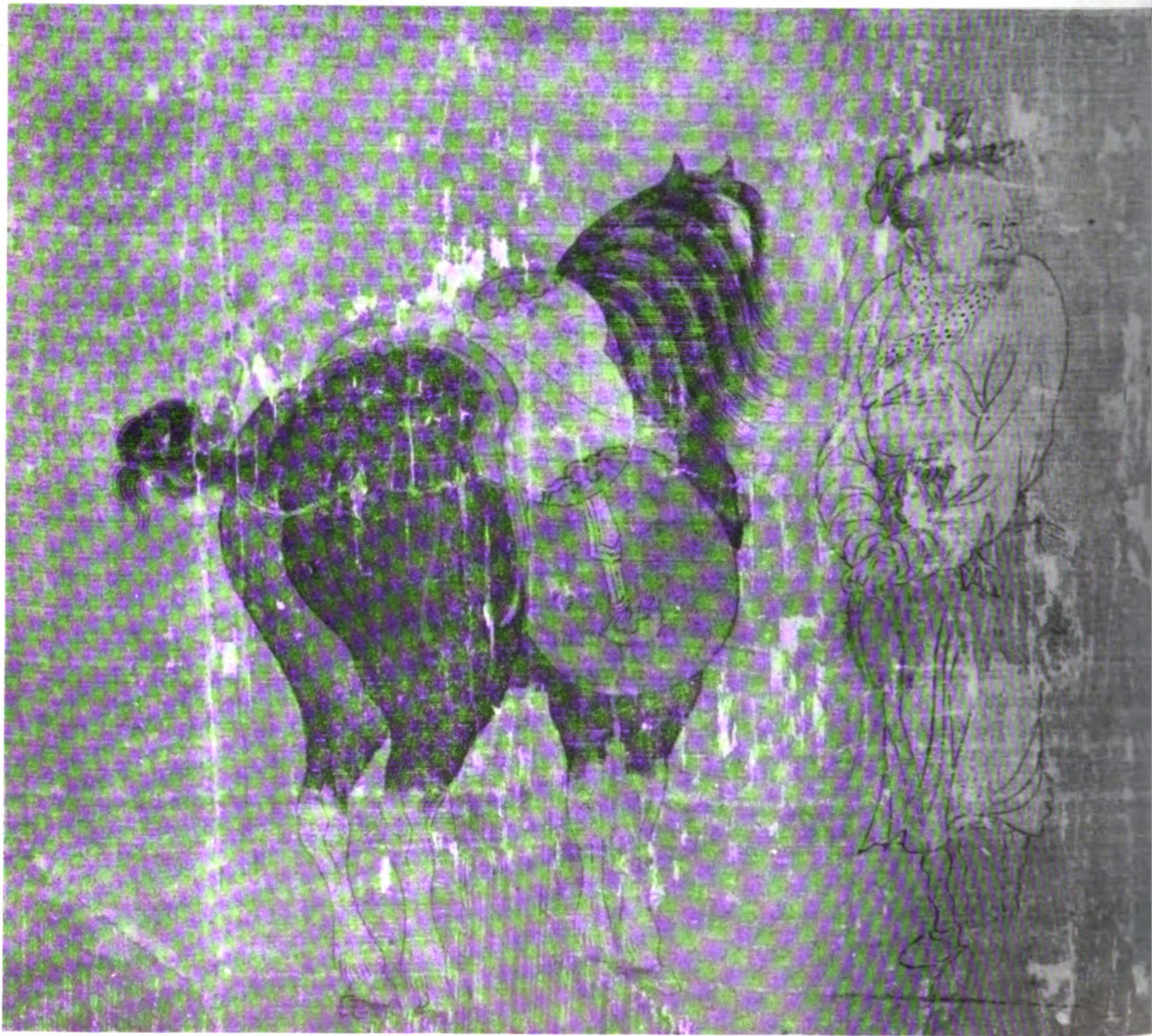
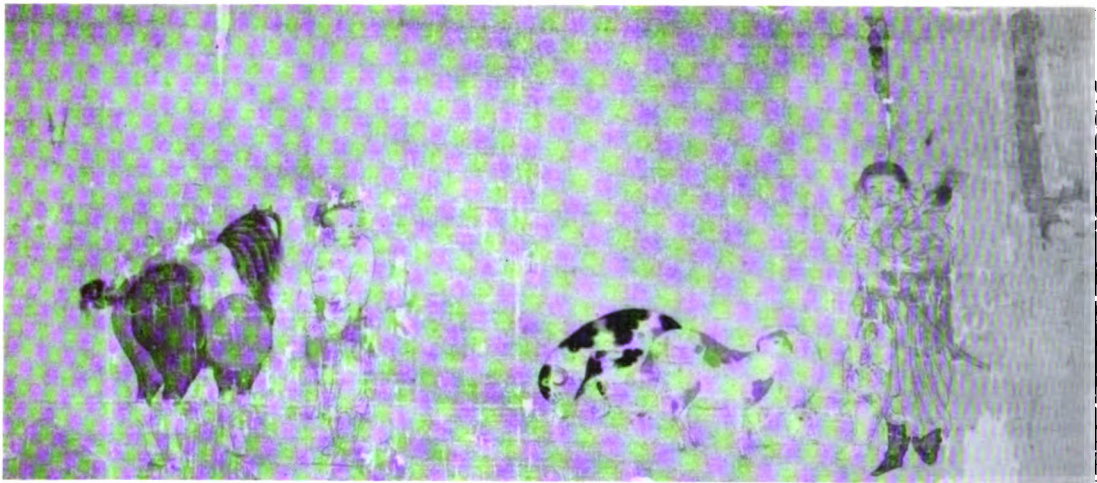
Osvald Sirén, *Chinese Painting . . .*, Vol. V, p. 183 and reproduced in Vol. VI, pl. 407.

Plates















古木寒鴉
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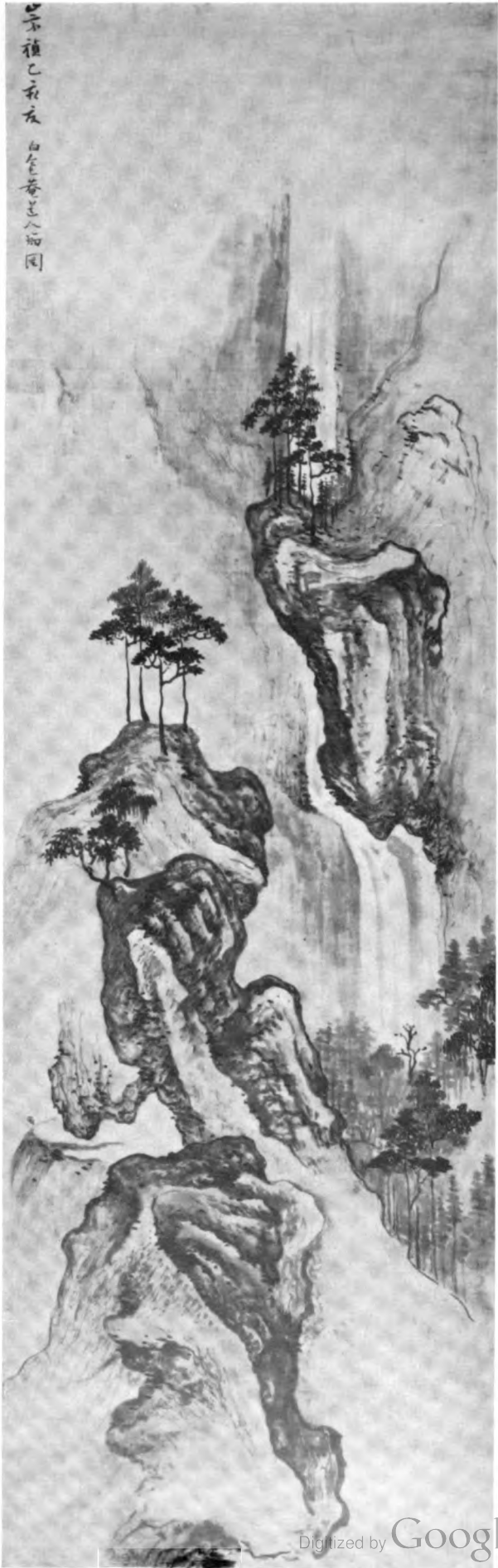


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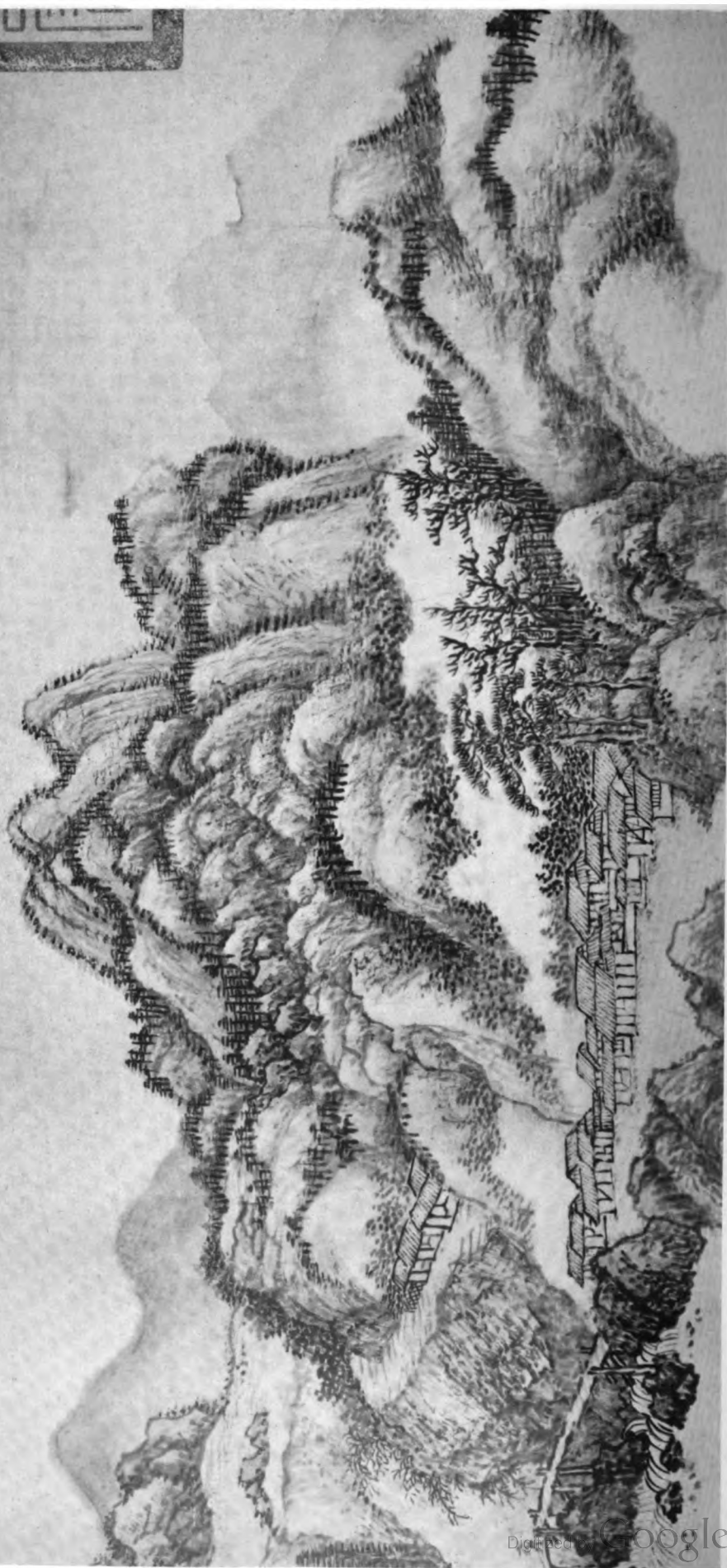
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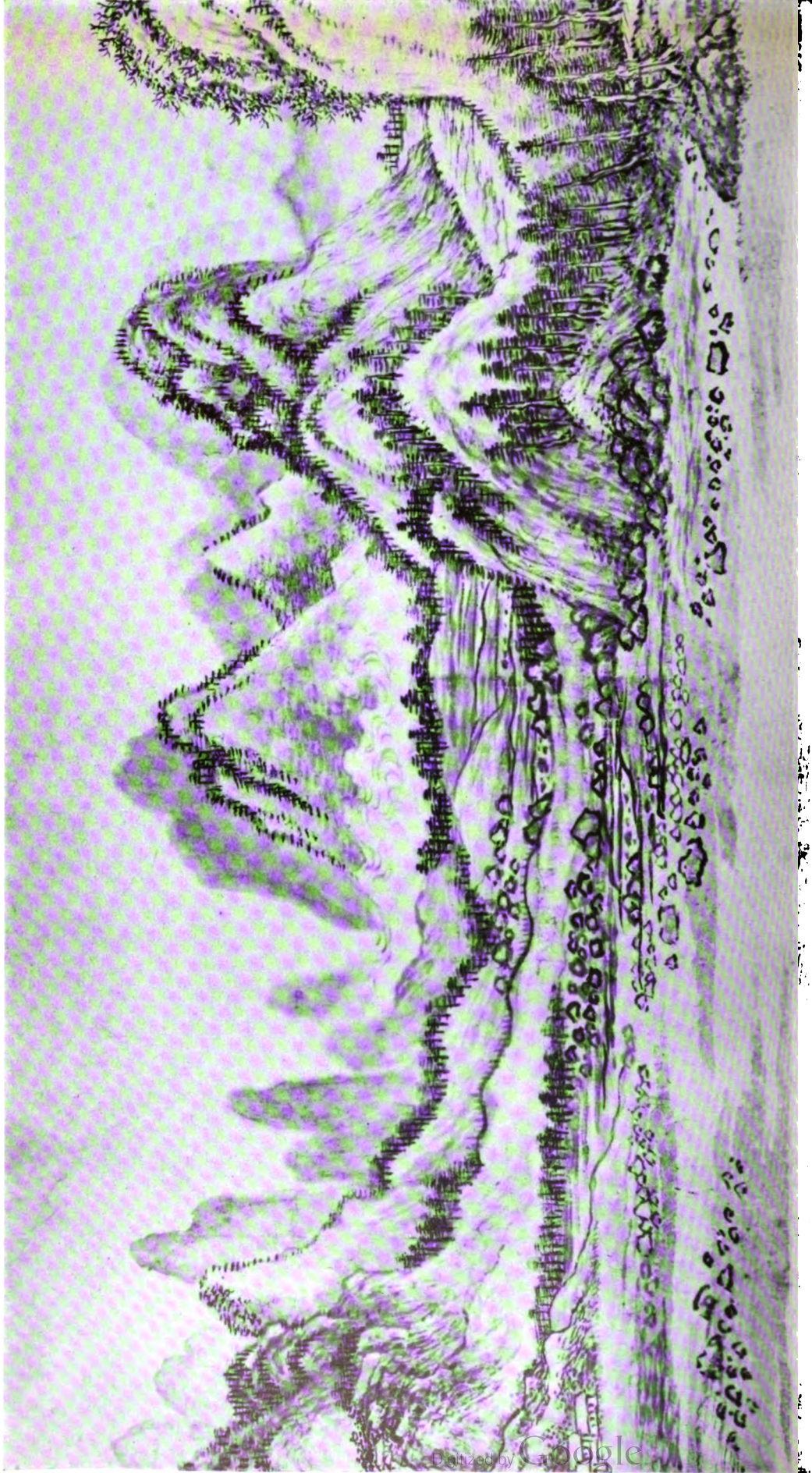


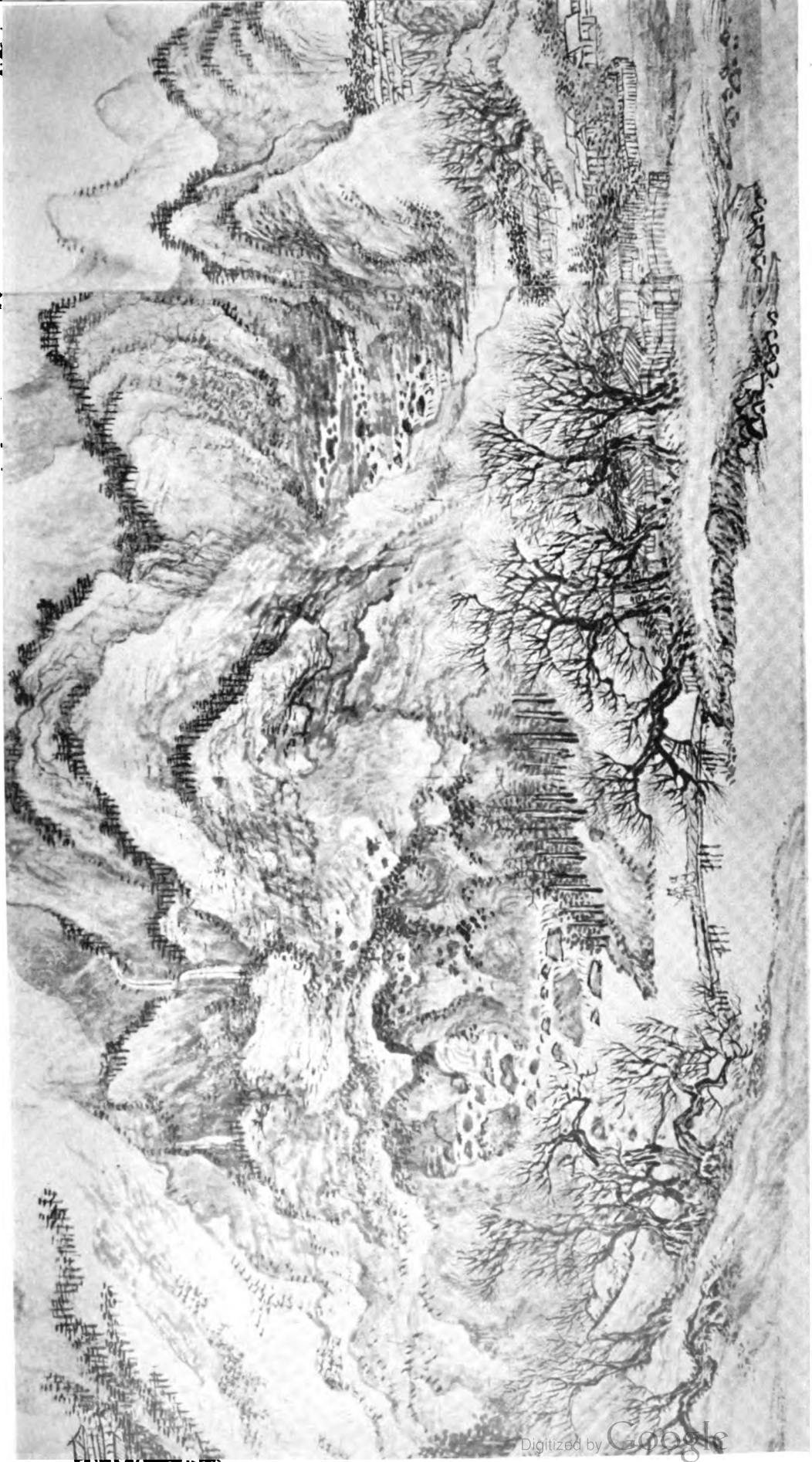


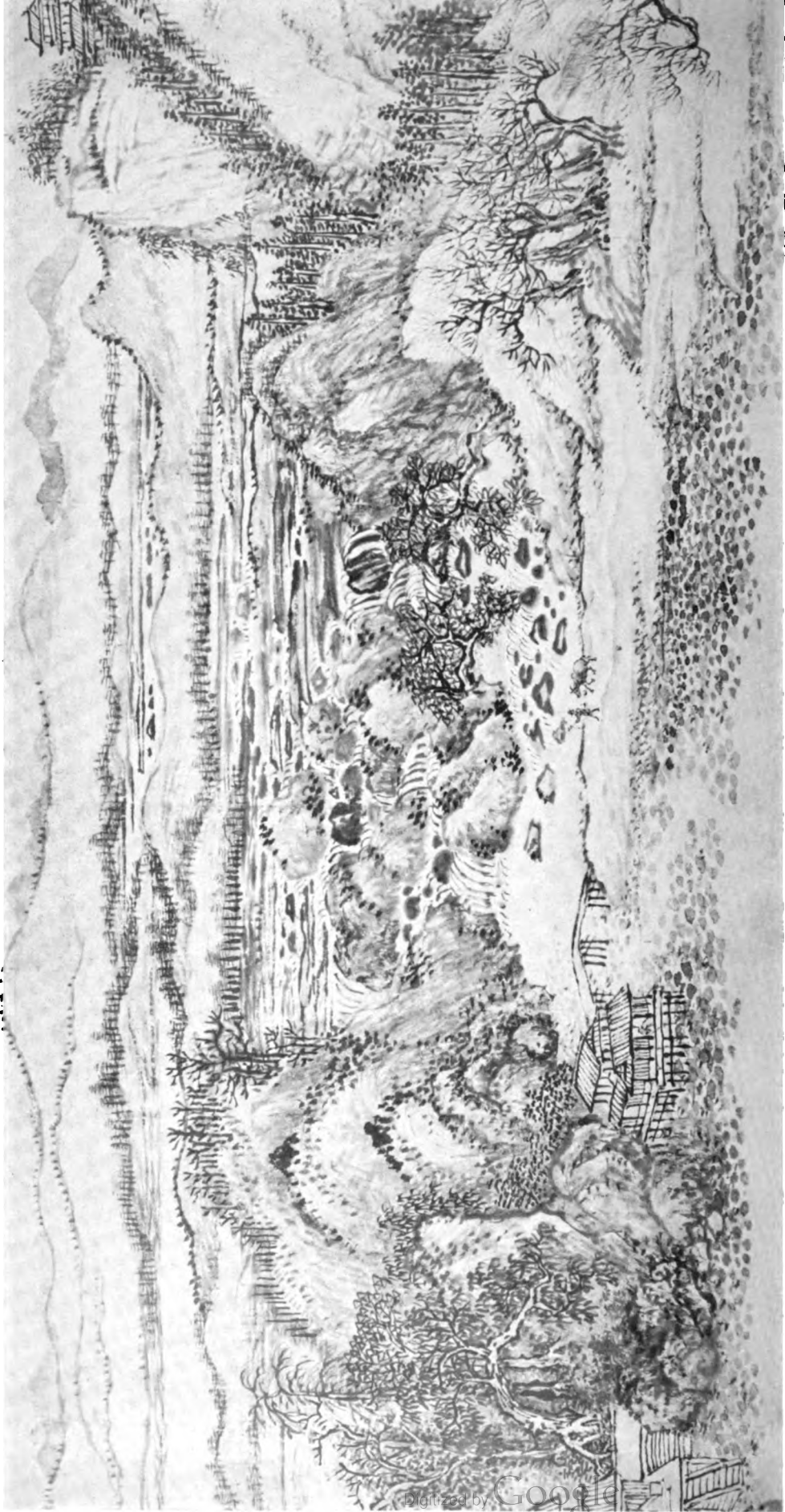




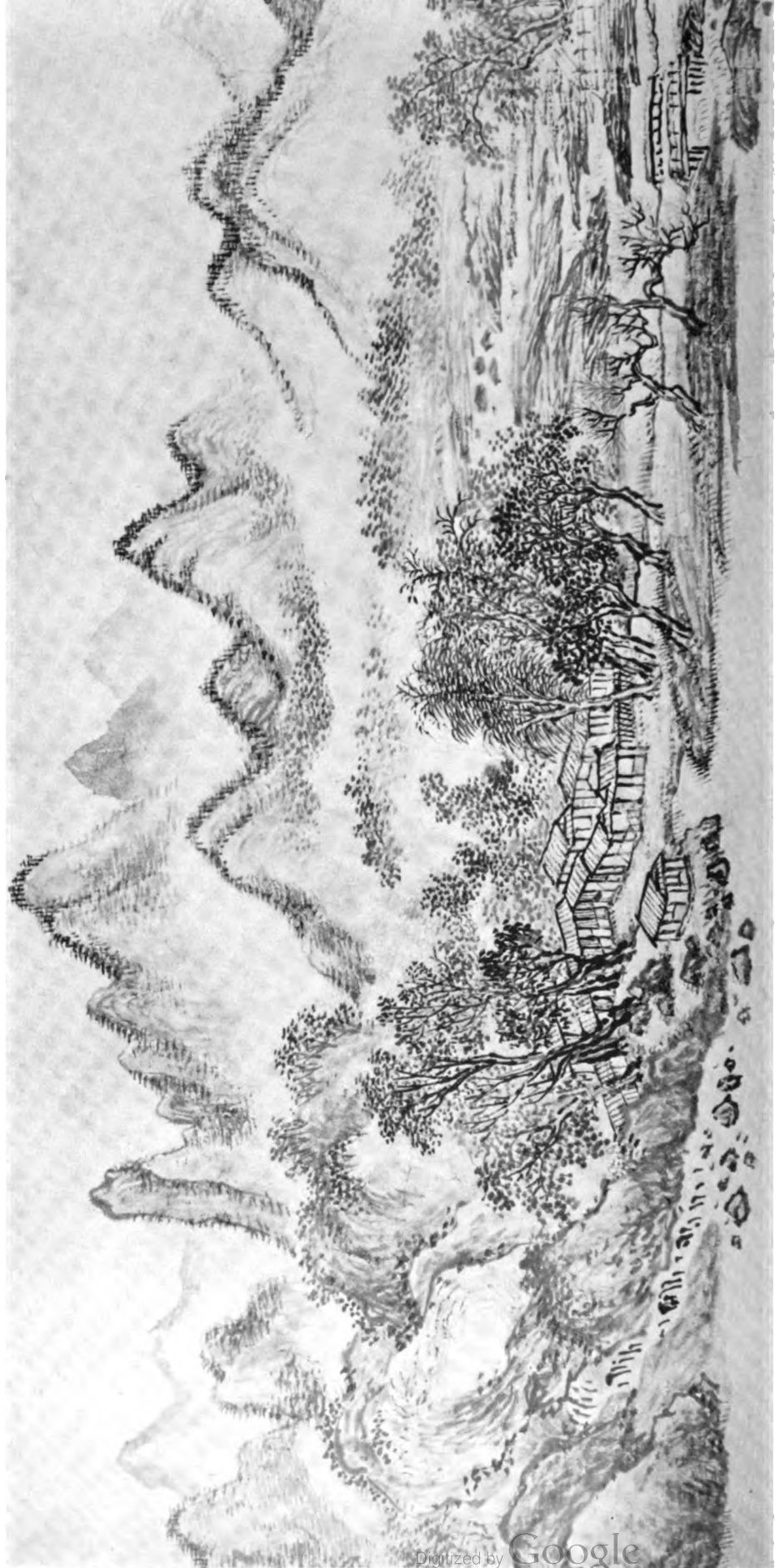














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